

ANTONIO
VIVALDI
(1678 – 1741)

MAGNIFICAT
in G minor,
RV610/611

Edited by Clayton Westermann

FULL SCORE

1. MAGNIFICAT

CHORUS

ANTONIO VIVALDI 1
Edited and translated by
Clayton Westermann

Adagio

Violin I [f]

Violin II [f]

Viola [f]

Soprano [f] MA - GNI - FI - CAT A - NI - MA ME - A DO - MI - NUM. MA - GNI - FI - CAT A - NI - MA
Praise be to God, my soul doth mag - ni - fy the Lord. Praise be to God, my soul doth

Alto [f] MA - GNI - FI - CAT A - NI - MA ME - A DO - MI - NUM. MA - GNI - FI - CAT A - NI -
Praise be to God, my soul doth mag - ni - fy the Lord. Praise be to God, my soul

Tenor 8 [f] MA - GNI - FI - CAT A - NI - MA ME - A DO - MI - NUM. MA - GNI - FI - CAT A - NI -
Praise be to God, my soul doth mag - ni - fy the Lord. Praise be to God, my soul

Bass [f] MA - GNI - FI - CAT A - NI - MA ME - A DO - MI - NUM. MA - GNI - FI - CAT A -
Praise be to God, my soul doth mag - ni - fy the Lord. Praise be to God, my

Basso Continuo [f] P. C. e S. C. 7 6 5 5 4 3 7 6 4 7 6 6 5b

10

ME - A DO - MI - NUM. Lord.
mag - ni - fy the Lord.

- MA ME - A DO - MI - NUM. Lord.
doth mag - ni - fy the Lord.

8 - MA doth ME - A DO mag - ni - fy MI the NUM. Lord.

NI - MA ME - A DO MI the NUM. Lord.
soul doth mag - ni - fy the Lord.

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

2. ET EXULTAVIT

SOLO SOPRANO, ALTO, and TENOR with CHORUS

Allegro

Violin I & II

Viola

Soprano

Basso Continuo

Musical notation for Violin I & II, Viola, and Basso Continuo, measures 1-4. Includes dynamic markings [f] and P.C. [f].

P.C. [f] 5 6 5 6 5 7 6 4 6 7 6 4 6 7 6 4 6

Musical notation for Violin I & II, Viola, and Basso Continuo, measures 5-9. Includes dynamic markings [mf] and [tr].

(Soprano Solo)

ET EX-UL-TA-VIT SPI-RI-TUS
My spi-rit hath re-joic'd, hath re-

Musical notation for Violin I & II, Viola, and Basso Continuo, measures 10-14. Includes dynamic markings [mf] and [h].

ME-US IN DE-O SA-LU-TA-
joic'd, prais-ing God the Lord my Sa-

Musical notation for Violin I & II, Viola, and Basso Continuo, measures 15-19. Includes dynamic markings [f], [mf], and [f].

- RI, IN DE-O SA-LU-TA-RI, SA-LU-TA-RI ME-O.
viour, in praise of God my Sa-viour, God the Lord my Sa-viour.

[f] 5 4 [mf] [6/4] [5/3] [f] S.C. 5 4

20

[tr]

(Contralto Solo)

QUI - A RE-SPE - XIT HU -
For He re-gard - ed the

7 6 2 6 7 6 2 6 7 6 2 6 7 [mf]

25

MI - LI - TA - TEM AN - CIL - LAE SU - AE: EC - CE E - NIM EX HOC BE - A - TAM, BE -
low - li - ness of His meek hand - maid - en: for - be - hold, yea, from hence - forth all ge - ne -

7 5 4 3 [q] #

A - TAM ME DI - CENT OM - NES, OM - NES GE - NE - RA - TI - O
- ra - tions shall call me bless - ed, bless - ed, shall call me bless - ed

I II [f]

SOPRANO [f] OM - NES
bless - ed

ALTO [f] OM - NES
bless - ed

TENOR [f] OM - NES
bless - ed

BASS [f] OM - NES
bless - ed

[f] Tutti [mf] s.c. # 7 6 5 [6/4/2]

NES,
ed, OM - NES GE - NE - RA - TI - O -
all ge - ne - ra - tions call me bless -

NES.
- ed.
OM - NES, OM - NES GE - NE - RA - TI - O
bless - ed all ge - ne - ra - tions shall call NES.
me.

OM - NES, OM - NES GE - NE - RA - TI - O
bless - ed all ge - ne - ra - tions shall call NES.
me.

(Tenor Solo)
8 QUI - A FE - CIT MI - HI MA - GNA QUI PO - TENS EST ET SAN - CTUM
He that hath thus mag - ni - fied me is great in might His name is

8 NO-MEN, ET SAN CTUM NO MEN, ho-ly, His name is ho-ly, ly,.

5 3 6 7 6 7 6 [f] 6 [h]
4 4 5 5 5 5 5 5

8 ET SAN-CTUM NO MEN, NO-MEN E JUS, ET SAN CTUM SAN CTUM NO MEN His name is ho-ly, ho-ly, ho-ly, ly, His name, His name is ho-ly,.

[mf] 7 7

8 SAN CTUM NO MEN E JUS. and His name is ho-ly. Tutti

[mf] tr [f]

6 7 6 2 6 7 6 2 6

8 SAN CTUM NO MEN E JUS. and His name is ho-ly. [tr] b.

7 6 2 6 7 6 3h [h] 6 5

3. ET MISERICORDIA

CHORUS

Andante molto

VIOLIN I

VIOLIN II

VIOLA

SOPRANO

ALTO

TENOR

BASS

BASSO CONTINUO

P.C.e S.C.

[f] 6

7

6

5

9

8

7

5

[f]

ET MI - SE - RI - COR - DI - A E - JUS A PRO -
 And he show-eth mer - cy to them that fear Him

[f]

ET MI - SE - RI - COR - DI - A E - JUS A PRO -
 And he show-eth mer - cy to them that fear Him

[3]

6

5

6

7

6

5

6

4

2

ET MI - SE - RI - COR DI - A E - JUS A PRO-GE-NI-E IN PRO -
 And He show - ed mer - cy to them that fear Him throughout all time and

GE-NI-E IN PRO-GE - NI- ES A PRO-GE-NI-E IN PRO -
 throughout all time and ev' - ry age to them throughout all time and

8 ET MI - SE - RI - COR DI - A E - JUS A PRO- GE-NI-E IN PRO-
 And He show - eth mer - cy to them that fear Him throughout all time and

GE-NI-E IN PRO-GE-NI-ES TI - MEN TI - BUS E - UM.
 throughout all time and ev' - ry age to them that do fear Him.

6 6# 4 9 3# 8 7 [keyboard only] 6 4

10

GE - NI-ES TI - MEN TI - BUS, TI - MEN TI BUS, TI - MEN
 ev' - ry age to them that fear, to them that fear, to them

GE - NI- ES TI - MEN TI - BUS, TI - MEN
 ev' - ry age to them that fear, to them

8 GE - NI-ES ET MI - SE - RI - COR DI - A E - JUS A PRO-GE-NI- E IN PRO-
 ev' - ry age and he show - eth mer - cy to them that fear Him throughout all time and

ET MI - SE - RI - COR DI - A E - JUS TI - MEN
 and He show - eth mer - cy, His mer - cy to them

[Tutti] 4 6 4 6 [keyboard only] 6 4 [Tutti] 3 4 6 4

TI-BUS E - UM, ET MI-SE-RI-COR - DI - A E - JUS TI
 that do fear Him, and he showeth mer - cy, His mer - cy to

TI-BUS E - UM, ET MI-SE- RI-COR - -
 that do fear Him, and He show-eth mer - -

8 GE-NI-ES ET MI-SE - RI - COR - - DI - A E - JUS TI -
 ev'-ry age and He show-eth mer - - cy, His mer - cy to

TI-BUS E - UM, A PRO-GE-NI- E IN PRO- GE-NI-ES, ET MI - SE - RI -
 that do fear Him to them throughout all time and ev'-ry age and He show - eth

[5] 5 6b 9 8 7 6
 4 3 4

MEN - TI-BUS E - UM, A PRO- GE- NI- E IN PRO-GE-NI-ES, A PRO- GE-NI- E IN PRO- GE-NI-ES TI -
 them that do fear Him, to them throughout all time and ev'-ry age, to them throughout all time and ev'-ry age to

- DI - A E - JUS A PRO- GE- NI- E IN PRO-GE-NI-ES, A PRO- GE-NI- E IN PRO- GE-NI- ES TI -
 cy to them that fear Him throughout all time and ev'-ry age, to them throughout all time and ev'-ry age to

8 MEN - TI- BUS E - UM A PRO- GE- NI- E IN PRO-GE- NI-ES, A PRO- GE-NI- E IN PRO- GE-NI-ES TI -
 them that do fear Him, to them throughout all time and ev'-ry age, to them throughout all time and ev'-ry age to

COR - DI - A E - JUS A PRO- GE-NI- E IN PRO-GE-NI-ES, A PRO- GE- NI- E IN PRO- GE-NI- ES TI -
 mer - cy to them that fear Him, throughout all time and ev'-ry age, to them throughout all time and ev'-ry age to

7 *6 5 6 6 6 6 4
 5 4 [2] 5 [2]

* In manuscript 98

MEN them - - - - - TI - BUS that do

MEN them - - - - - TI - BUS that do E - UM fear Him

8 MEN them - - - - - TI - BUS that do

MEN them - - - - - TI - BUS that do

7 3⁴ 6⁴ 4 6 5 [2] 6 7 6 6 4 [2] 6 5

E - UM fear Him ET MI - SE - RI - COR - DI - A E - IUS A PRO - GE - NI - E IN PRO - GE - NI - ES TI -

and He show - eth mer - cy to them that fear Him throughout all time and ev' - ry age to

ET MI - SE - RI - COR - DI - A E - IUS A PRO - GE - NI - E IN PRO - GE - NI - ES

and He show - eth mer - cy to them that fear Him throughout all time and ev' - ry age

8 E - UM, fear Him, ET and MI - SE - RI - He show - eth

E - UM, fear Him, A PRO - GE - NI - E IN PRO - GE - NI - ES to them throughout all time and ev' - ry age

9 8 7 [3⁴] 6 5

MEN - TI - BUS E - UM A PRO - GE - NI - E IN PRO - GE - NI - ES, ET MI - SE - RI -
 them that do fear Him, to them throughout all time and ev'-ry age, and He show-eth

ET MI - SE - RI - COR - DI - A E - JUS, ET MI - SE - RI - COR
 and He show-eth mer-cy, His mer-cy, and He show-eth mer - -

8 COR DI - A E - JUS A PRO - GE - NI - E IN PRO - GE - NI - ES TI - MEN -
 mer - cy to them that fear Him throughout all time and ev'-ry age to them - -

ET MI - SE - RI - COR - DI - A E - JUS A PRO - GE - NI - E IN PRO - GE - NI - ES TI - MEN -
 and He show-eth mer - cy to them that fear Him, throughout all time and ev'-ry age to them - -

6 7 6 5 7 6

COR DI - A E - JUS A PRO - GE - NI - E IN PRO - GE - NI - ES, TI - MEN -
 mer - cy to them that fear Him throughout all time and ev'-ry age, to them - -

- - DI - A E - JUS TI - MEN - TI - BUS,
 - - cy, His mer - cy to them that fear,

8 - - TI - BUS A PRO - GE - NI - E IN PRO - GE - NI - ES ET MI - SE - RI - COR -
 that fear, to them throughout all time and ev'-ry age and He show-eth mer - -

TI - BUS E - UM, ET MI - SE - RI - COR -
 that do fear Him, and He showeth mer - -

9 8 7 6 5 6 5 6 6 4

TI - BUS, that fear, TI to MEN them

TI - BUS, that fear, TI to MEN them

8 DI - A E - JUS cy, His mer - cy, to MEN them

DI - A E - JUS cy, His mer - cy ET MI - SE - RI - COR - DI - A TI - MEN and He show - eth mer - cy to them, them

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

35

TI - BUS, that fear, TI to MEN them

TI - BUS E that do fear UM. Him.

TI - MEN to them TI - BUS E that do fear UM. Him.

8 TI - BUS, TI that fear, to MEN them TI - BUS E that do fear UM. Him.

TI - BUS, TI that fear, to MEN them TI - BUS E that do fear UM. Him.

6/4 6b 5/4 6/4 7 5/4 3/4 4

[34]

4. FECIT POTENTIAM

CHORUS

Presto

VIOLIN I *[f]*

VIOLIN II *[f]*

VIOLA *[f]*

SOPRANO *[f]* FE - CIT PO -
The Lord hath -

ALTO *[f]* FE - CIT PO -
The Lord hath -

TENOR *[f]* FE - CIT PO -
The Lord hath -

BASS *[f]* FE - CIT PO -
The Lord hath -

BASSO CONTINUO *[f]* P.C.^eS.C.

5

- TEN - TI - AM,
shown His strength,

- TEN - TI - AM,
shown His strength,

8 - TEN - TI - AM,
shown His strength,

- TEN - TI - AM,
shown His strength,

FE - CIT PO TEN TI - AM IN BRA CHI - O
 the - Lord hath - shown - His strength, His arm's - migh - ty

FE - CIT PO TEN TI - AM IN BRA CHI - O
 the - Lord hath - shown - His strength, His arm's - migh - ty

8 FE - CIT PO TEN TI - AM IN BRA CHI - O
 the - Lord hath - shown - His strength, His arm's - migh - ty

FE - CIT PO TEN TI - AM IN BRA CHI - O
 the - Lord hath - shown - His strength, His arm's - migh - ty

10

SU - O : DI SPER SIT SU
 pow - er : He - scat - ter'd the -

SU - O : DI SPER SIT SU PER BOS, DI
 pow - er : He - scat - ter'd the - proud - ones, the -

8 SU - O : DI SPER SIT SU PER BOS, DI
 pow - er : He - scat - ter'd the - proud - ones, He -

SU - O : DI SPER SIT SU PER BOS, DI
 pow - er : He - scat - ter'd the - proud - ones, He -

PER proud - BOS, ones, DI He - SPER scat - SIT ter'd SU the - PER proud - BOS ones

SPER scat - SIT ter'd SU the - PER proud - BOS, ones, SU the - PER proud - BOS, ones

8 SPER scat - SIT ter'd SU the - PER proud - BOS, ones, SU the - PER proud - BOS ones

SPER scat - SIT ter'd SU the - PER proud - BOS, ones, SU the - PER proud - BOS ones

7

MEN in - TE their COR hearts' - DIS de - SU sir - - -

MEN in - TE their COR hearts' - DIS de - SU sir - - -

8 MEN in - TE their COR hearts' - DIS de - SU sir - - -

MEN in - TE their COR hearts' - DIS de - SU sir - - -

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

The first system of the musical score consists of three staves. The top staff is in treble clef, the middle in treble clef, and the bottom in bass clef. The key signature has one flat (B-flat) and one sharp (F-sharp). The music features a melodic line in the top staff and a bass line in the bottom staff, with the middle staff providing harmonic support.

The second system of the musical score consists of five staves. The top three staves are in treble clef, and the bottom two are in bass clef. The first staff contains the lyrics "- I. -ing." and the second staff contains "- I. -ing.". The music is mostly rests in the upper staves, with a more active bass line in the bottom two staves. A measure rest symbol is present in the first measure of the top staves.

The third system of the musical score consists of three staves. The top staff is in treble clef, the middle in treble clef, and the bottom in bass clef. The music features a melodic line in the top staff and a bass line in the bottom staff, with the middle staff providing harmonic support.

The fourth system of the musical score consists of four staves. The top three staves are in treble clef, and the bottom is in bass clef. The music is mostly rests in the upper staves, with a more active bass line in the bottom staff. A measure rest symbol is present in the first measure of the top staves.

The fifth system of the musical score consists of two staves. The top staff is in treble clef and the bottom is in bass clef. The music features a melodic line in the top staff and a bass line in the bottom staff. A measure rest symbol is present in the first measure of the top staff.

5. DEPOSIT POTENTES

CHORUS

5

Allegro

Violin I

Violin II

Viola

Soprano

Alto

Tenor

Bass

Basso Continuo

[f] DE - PO - SU - IT PO - TEN - TES, PO - TEN - TES DE SE - DE ET EX - AL - TA -
He hath thrown down the mighty, from their seats of priv'-ledge and hath exal -

[f] P. C. e S. C.

10

VIT HU - MI - LES. meek.
- ted the meek.
VIT HU - MI - LES. meek.
- ted the meek.
VIT HU - MI - LES. meek.
- ted the meek.
- VIT HU - MI - LES. meek.
- ted the meek.

DE - PO - SU - IT PO - TEN - TES, PO - TEN - TES DE SE - DE
 He hath thrown down the migh - ty from their seats of priv' - ledge

DE - PO - SU - IT PO - TEN - TES, PO - TEN - TES DE SE - DE
 He hath thrown down the migh - ty from their seats of priv' - ledge

8 DE - PO - SU - IT PO - TEN - TES, PO - TEN - TES DE SE - DE
 He hath thrown down the migh - ty from their seats of priv' - ledge

DE - PO - SU - IT PO - TEN - TES, PO - TEN - TES DE SE - DE
 He hath thrown down the migh - ty from their seats of priv' - ledge

ET EX - AL - TA -
 and hath ex - al -

ET EX - AL - TA -
 and hath ex - al -

8 ET EX - AL - TA -
 and hath ex - al -

ET EX - AL - TA -
 and hath ex - al -

VIT HU - MI - LES. meek. ET EX - AL - TA -
 - ted the meek. And hath ex - al -

VIT HU - MI - LES. meek.
 - ted the meek.

6. ESURIENTES

DUET FOR TWO SOPRANOS

Allegro

(Soprano I Solo)

Soprano I

Soprano II

Basso Continuo

E - SU - RI -
The hun - gry

[mp] s.c.

EN - TES IM - PLE - VIT BO - NIS ET
peo - ple He hath sus - tained - ed the

E - SU - RI - EN - TES IM - PLE - VIT BO - NIS ET
The hun - gry peo - ple He hath sus - tain - ed the

2 5 7 2 3 7

DI - VI - TES DI - MI - SIT, DI - MI - SIT IN - A
rich He hath sent emp - ty, the rich hath sent e -

DI - VI - TES DI - MI - SIT, DI - MI - SIT IN - A
rich He hath sent emp - ty, the rich hath sent e -

10 6 7 tr 5 7

- - - - - NES, DI - MI - SIT IN - A - NES.
- - - - - mpty, hath sent emp - ty a - way.

- - - - - NES, DI - MI - SIT IN - A - NES.
- - - - - mpty, hath sent emp - ty a - way.

[tr]

E - SU - RI - EN - TES IM - PLE - VIT BO - NIS IM - PLE - VIT BO -
the hun - gry peo - ple He hath sus - tain - ed He hath sus - tain -

E - SU - RI - EN - TES IM - PLE - VIT BO - NIS IM - PLE - VIT BO -
the hun - gry peo - ple He hath sus - tain - ed He hath sus - tain -

2 [6] 3 6 5

NIS, ET DI - VI - TES DI - MI - SIT, DI - MI - SIT, DI - MI - SIT IN -
 ed, the rich He hath sent emp-ty, hath emp - ty, hath sent emp - ty

NIS, ET DI - VI - TES DI - MI - SIT ET DI - VI - TES DI - MI - SIT, DI - MI - SIT IN -
 ed, the rich He hath sent emp-ty, the rich He hath sent emp - ty, hath sent emp - ty

6/4 [C] 7/5

A a - - - - - 20tr tr

A a - - - - - tr tr

- - - - - NES, ET
 way, the

- - - - - NES, ET DI - VI - TES DI -
 way, the rich He sent, the

25 tr

DI - VI - TES DI - MI - SIT IN - A - NES, IN - A - NES, DI - MI - SIT IN -
 rich He sent, He hath sent, He sent emp-ty a way, the rich emp - ty

- MI - SIT IN - A - NES, IN - A - NES, DI - MI - SIT IN -
 rich hath He sent emp-ty a way, the rich emp - ty

6/5 6/4 5/3

tr

A a - NES.
 way.

A a - NES.
 way

5/4 3

7. SUSCEPIT ISRAEL

CHORUS

Largo 5 *Allegro*

Violin I *[f]*

Violin II *[f]*

Viola *[f]*

Soprano *[f]* SUS-CE-PIT IS - RA-EL PU - E-RUM SU - UM, RE - COR-DA-TUS, RE - COR-
His ser-vant Is - ra-el He hath sus-tain-ed, in re-membrance, in re-

Alto *[f]* SUS-CE-PIT IS - RA-EL PU - E-RUM SU - UM, RE - COR-DA - TUS, RE - COR-DA - TUS,
His ser-vant Is - ra-el He hath sus-tain-ed, in re-membrance, in re-membrance

Tenor 8 *[f]* SUS-CE-PIT IS - RA-EL PU - E-RUM SU - UM, RE-COR-DA-TUS RE - COR-DA-TUS MI-
His ser-vant Is - ra-el He hath sus-tain-ed, in re-membrance in re-membrance in

Bass *[f]* SUS-CE-PIT IS - RA-EL PU - E-RUM SU - UM, RE - COR-DA - TUS, RE-COR-DA - TUS
His ser-vant Is - ra-el He hath sus-tain-ed, in re-mem-brance, in re-mem-brance

Basso Continuo *[f]* P. C. e S. C. 7 6 3# # 7 # 7 9 7 7

Adagio

DA - TUS, MI - SE - RI - COR - DI - AE, MI - SE - RI - COR - DI - AE SU - AE.
mem-brance, of His great mer - cy, of His great mer - cy, His mer - cy.

MI - SE - RI - COR - DI - AE, MI - SE - RI - COR - DI - AE SU - AE.
of His great mer - cy, of His great mer - cy, His mer - cy.

8 SE - RI - COR - DI - AE, MI - SE - RI - COR - DI - AE SU - AE.
His great mer - cy, of His great mer - cy, His mer - cy.

MI - SE - RI - COR - DI - AE, MI - SE - RI - COR - DI - AE SU - AE.
of His great mer - cy, of His great mer - cy, His mer - cy.

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

8. SICUT LOCUTUS

TRIO FOR SOPRANO, ALTO and BASS

22

Allegro ma poco

Oboes
I & II

Violin I

Violin II

Viola

Basso
Continuo

P. C. *[mf]*

[Bassoon only]

[mf]

[mf]

5

[f]

[f]

[f]

[f] [Tutti]

[Bn.]

10

[f]

[f]

[BN]

[Tutti]

[Tutti]

* Violas play here only in absence of Bassoon

6 6 6

15

(Soprano)

(Alto)

(Bass)

SI - CUT LO - CU - TUS EST AD PA - TRES NOS - TROS, A - BRA - HAM, ET
 As it was pro - mis'd, pro - mis'd our fore - fa - thers, A - bra - ham and

A - BRA - HAM ET SE - MI - NI - E - JUS IN
 A - bra - ham and his seed for - ev - er, for -

A - BRA - HAM ET
 A - bra - ham and

7 [mf]

SE - MI - NI E - JUS IN SAE
his seed for - e - ver and e

SAE
e

SE - MI - NI E - JUS IN SAE
his seed for - e - ver and e

6 6

20

[mf] [mf]

[mf]

[mf]

- CU - LA, IN SAE - CU - LA.
- ver - more, for e - ver - more.

- CU - LA, IN SAE - CU - LA.
- ver - more, for e - ver - more.

- CU - LA, IN SAE - CU - LA.
- ver - more, for e - ver - more.

7 7 [4] 3 4

tr

tr

SI - CUT LO - CU - TUS
As it was pro - mis'd,

SI - CUT LO - CU - TUS, EST AD PA - TRES NOS - TROS
As it was pro - mis'd, pro - mis'd our fore - fa - thers

[4] [3]

A - BRA HAM ET SE - MI - NI E - JUS IN SAE - CU - LA, A - BRA HAM ET SE - MI - NI E - JUS IN SAE -
A - bra - ham and his seed for - e - ver and e - ver - more, A - bra - ham and his seed for - e - ver and e -

EST AD PA - TRES NOS - TROS, A - BRA HAM ET SE - MI - NI E - JUS IN SAE
pro - mis'd our fore - fa - thers, A - bra - ham and his seed for - e - ver and e

A - BRA HAM ET SE - MI - NI E - JUS IN SAE - CU - LA, A - BRA HAM ET SE - MI - NI E - JUS IN SAE -
A - bra - ham and his seed for - e - ver and e - ver - more, A - bra - ham and his seed for - e - ver and e -

6 5 3 5 3 5

6 5 6 5 6 7 6

7 6 7 6 [mf] [f] [mf]

A - BRA-HAM ET SE - MI - NI E - JUS IN SAE - CU - LA.
 A - bra-ham and his seed for - e - ver and e - ver - more.

A - BRA-HAM ET SE - MI - NI E - JUS IN SAE - CU - LA.
 A - bra-ham and his seed for - e - ver and e - ver - more.

A - BRA-HAM ET SE - MI - NI E - JUS IN SAE - CU - LA.
 A - bra-ham and his seed for - e - ver and e - ver - more.

9. GLORIA

CHORUS

Largo

Violin I

Violin II

Viola

Soprano

Alto

Tenor

Bass

Basso Continuo

[f] GLO-RI - A PA - TRI, PA - TRI ET FI - LI - O, ET SPI - RI - TU - I SAN -
 Praise to the Fa - ther, and glo - ry to the Son, and to the Ho - ly Spi -

[f] GLO- RI - A PA - TRI, PA - TRI ET FI - LI - O, ET SPI - RI - TU - I SAN -
 Praise to the Fa - ther, and glo - ry to the Son, and to the Ho - ly Spi -

8 *[f]* GLO- RI - A PA - TRI, PA - TRI ET FI - LI - O, ET SPI - RI - TU - I SAN -
 Praise to the Fa - ther, and glo - ry to the Son, and to the Ho - ly Spi -

[f] GLO-RI - A PA - TRI, PA - TRI ET FI - LI - O, ET SPI - RI - TU - I SAN -
 Praise to the Fa - ther, and glo - ry to the Son, and to the Ho - ly Spi -

5

7 5 3 Andante

7 5 3

CTC : rit: SI - CUT E - RAT
 As it was in

CTO: rit: SI - CUT E - RAT
 As it was in

CTO: rit: SI - CUT E - RAT
 As it was in

CTO: rit: SI - CUT E - RAT
 As it was in

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

5 4 3#

10

IN PRIN - CI - PI - O, ET NUNC, ET SEM - PER, ET IN SAE - CU - LA SAE - CU - LO - RUM.
 the be - gin - ning, so is now and e - ver, so is now and for - e - ver shall be.

IN PRIN - CI - PI - O, ET NUNC, ET SEM - PER, ET IN SAE - CU - LA SAE - CU - LO - RUM.
 the be - gin - ning, so is now and e - ver, so is now and for - e - ver shall be.

8 IN PRIN - CI - PI - O, ET NUNC, ET SEM - PER, ET IN SAE - CU - LA SAE - CU - LO - RUM.
 the be - gin - ning, so is now and e - ver, so is now and for - e - ver shall be.

IN PRIN - CI - PI - O, ET NUNC, ET SEM - PER, ET IN SAE - CU - LA SAE - CU - LO - RUM.
 the be - gin - ning, so is now and e - ver, so is now and for - e - ver shall be.

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

Allegro

15

A - - - - - MEN, SAE - CU - LO - RUM. A -
 A - - - - - men, E - ver shall be. A -

8 ET IN SAE - CU - LA SAE - CU - LO - RUM, SAE - CU - LO - RUM. A - MEN. ET IN SAE - CU - LA SAE - CU -
 So is now and for - e - ver shall be, e - ver shall be. A - men. So is now and for - e - ver

ET IN SAE - CU - LA SAE - CU -
 So is now and for - e - ver

7 6 6#

MEN. men.

ET IN SAE-CU-LA SAE-CU-LO-RUM, SAE-CU-LO-RUM, shall be, e - ver shall be,

MEN. ET IN SAE - CU - LA SAE - CU - men. So is now and for - e - ver

LO-RUM, A - MEN. shall be. A - men.

LO-RUM, SAE-CU-LO-RUM, SAE-CU-LO - RUM. shall be, e - ver shall be, e - ver shall be.

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

20

LO-RUM, SAE-CU-LO-RUM. shall be, e - ver shall be.

ET IN SAE-CU-LA SAE-CU-LO-RUM. So is now and for - e - ver shall be.

MEN. ET IN SAE-CU-LA SAE-CU-LO - RUM. men. So is now and for-e - ver shall be,

SAE - CU - LO shall e - ver shall

MEN. men. MEN. ET IN SAE - CU - LA SAE - CU - men. So is now and for - e - ver

4/2 6 5 4/2 6 9 6 5 6 5 7# [6/4] 7 6 3#

Musical score for the first system, measures 8-14. It features vocal lines with Latin lyrics and a keyboard accompaniment. The lyrics include "MEN. men.", "ET IN SAE-CU-LA SAE-CU-LO-RUM, SAE-CU-LO-RUM, SAE-CU-LO-RUM, SAE-CU-LO-RUM, SAE-CU-LO-RUM, A - MEN. men.", and "SAE-CU-LO-RUM, SAE-CU-LO-RUM, SAE-CU-LO-RUM, A - MEN. men.".

25

Musical score for the second system, measures 25-31. It features vocal lines with Latin lyrics and a keyboard accompaniment. The lyrics include "LO-RUM. A - MEN. men.", "SAE-CU-LO-RUM, SAE-CU-LO-RUM, SAE-CU-LO-RUM. A - MEN. men.", "SAE-CU-LO-RUM, SAE-CU-LO-RUM, SAE-CU-LO-RUM, SAE-CU-LO-RUM, SAE-CU-LO-RUM, A - MEN. men.", and "SAE-CU-LO-RUM SAE-CU-LO-RUM. A - MEN. men.".

MEN. A - - - MEN. A -
men. A - - - men. A -

LO - RUM, SAE-CU-LO-RUM. A - - - MEN, SAE - CU -
shall be, e - ver shall be, a - - - men, e - ver

SAE-CU - LO - RUM, SAE - CU - LO - RUM, SAE - CU - LO - RUM, SAE - CU - LO - RUM. A -
E - ver shall be, e - ver shall be, e - ver shall be, e - ver shall be. A -

7 6 6 6/5

MEN. ET IN SAE - CU - LA SAE - CU - LO - RUM, SAE - CU - LO - RUM. A - MEN.
men. So is now and for - e - ver shall be, e - ver shall be. A - men.

MEN. SAE - CU - LO - RUM, SAE - CU - LO - RUM. A - MEN.
men. E - ver shall be, e - ver shall be. A - men.

LO - RUM. A - - - MEN. SAE - CU - LO - RUM. A - MEN.
shall be. A - - - men. E - ver shall be. A - men.

MEN. SAE - CU - LO - RUM. A - MEN.
men. E - ver shall be. A - men.

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

2. a [second version] ET EXULTAVIT

SOPRANO ARIA (for APOLLONIA)

Allegro

Violin I *[f]* tr tr

Violin II *[f]* tr tr

Viola *[f]*

Soprano APOLLONIA (Soprano Solo)

Basso Continuo *[f]*

5 tr tr

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

10 tr tr *[p]* tr tr *[p]*

ET EX - UL - TA - - VIT SPI - RI - TUS
Re - jice my spi - rit in God my

15 tr tr tr tr

ME - US, SPI - RI - TUS ME - US, IN DE - O SA - LU - TA - - -
Sa - viour, in God my Sa - viour, re - jice in God my Sa - - -

5/4 3 9 8 6

20

6 6 7

25 tr tr tr

- - RI ME - O, SA - LU - TA - - -
viour, my Sa - viour, God my Sa - - -

30

35

[f] - - - RI ME O.
viour, my Sa - viour.

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

40

ET
Re -

7 6 2 6 7 6 2 6

45

EX - UL - TA-VIT SPI - RI - TUS ME-US IN DE - O SA - LU -
 joice my spi - rit in God my Sa-viour in God, in God my

[7]

50

TA -
 Sa -

55

- - - - - RI ME - O, ET EX - UL
 viour, my Sa-viour, re - joice my

60

TA - VIT SPI - RI - TUS ME - US IN DE - O, IN DE - O, IN
 spi - rit in God my Sa - viour, my Sa - viour, re -

7 6 2 6 7 6 2 6

65

DE - O SA - LU - TA -
 joice in God my Sa -

7 6 2 6

70

- - - - - - - - - - - - - - - - - - -
 viour, RI ME -
 my Sa -

75

tr tr

tr tr

- O. SA-LU TA -
- viour. God my Sa

Adagio [a tempo] 80

Adagio [a tempo] 80

[f] [f] [f] [f]

- RI ME - O.
viour, my Sa - viour.

[f]

7 6 2 6 7 6 2 6

85

tr tr

7 6 2 6

* [The singer may improvise a cadenza at the fermata]

2.^b [second version] **QUIA RESPEXIT**
SOPRANO ARIA (for LA BOLOGNESA)

Andante molto

VIOLIN I & II

VIOLA

SOPRANO

BASSO CONTINUO

LA BOLOGNESA (Soprano Solo)

[mf]

[mf]

[mf]

5

7# 6/4 [4] # 7# 6/4 [4]

7

10

p

p

p

QUI - A RE -
He - hath re -

SPE - XIT ed HU - MI LI - TA - TEM of AN -
gard - ed the - low - li - ness - AN His -

15

p *ff*

CIL - LAE - SU - AE: EC - CE - E - NIM EX
meek - hand - maid - en: for - be - hold - from hence -

p *ff*

HOC BE - A - TAM ME - DI - CENT
forth shall all ge - ne - ra - tions

20

p *ff*

OM - NES GE - NE - RA - TI - O - : : :
call me bless - ed, call me bless : : : :

25

p *ff*

Musical score system 1, measures 7-10. It features a four-staff arrangement with treble and bass clefs. The music includes chords and melodic lines. The number '7' is written below the first staff, and '5' and '7' are written below the second staff. The instruction 'Tasto Solo' is written below the fourth staff.

Musical score system 2, measures 30-34. It features a four-staff arrangement. The number '30' is written above the first staff. The lyrics 'NES GE - NE - RA - TIO NES. ed, shall call me bless ed.' are written below the third staff. The instruction 'Tasto Solo' is written above the third staff. The number '7b' is written below the fourth staff. Dynamics include [f] and tr.

Musical score system 3, measures 35-38. It features a four-staff arrangement. The number '35' is written above the first staff. The lyrics 'QUI A RE He hath re' are written below the third staff. The number '7b' is written below the second staff. The number '6*' and '4' are written below the third staff. The number '3' is written below the fourth staff. Dynamics include [p].

Musical score system 4, measures 39-44. It features a four-staff arrangement. The lyrics 'SPE XI' HU - MI - LI - TA TEM gard - ed the low - li - ness' are written below the third staff. Dynamics include p.

* 5/4 in manuscript

40

AN - CIL - LAE SU - AE: EC CE
of his - hand - maid - en: for - be

6
4

7b

E - NIM EX - HOC BE - A - TAM, BE -
hold from hence - forth from - hence - forth shall -

7

45

A - TAM ME - DI - CENT. OM - NES GE - NE - RA - TI -
all ge - ne - ra - tions. Call me bless - ed, call me

7

6

50

- O - NES, OM - NES GE - NE - RA - TIO
bless - ed, hence - forth shall call me bless -

7#

46

7#

46

First system of musical notation. It consists of four staves: two grand staves (treble and bass clef) and two smaller staves (alto and tenor clefs). The music is in a key with two flats (B-flat and E-flat) and a common time signature. The first two staves contain chords, with Roman numerals 'I' and 'II' above the first staff. The third and fourth staves contain a melodic line with eighth notes and some accidentals. There are fermatas under the first two staves.

Second system of musical notation, continuing from the first. It features four staves. The first staff has a melodic line with a fermata and a measure number '55' above it. The second staff has a melodic line with eighth notes. The third staff has a melodic line with eighth notes and a trill 'tr' at the end. The fourth staff has a melodic line with eighth notes and a sharp sign '#'. There are fermatas under the first and third staves.

Third system of musical notation, featuring vocal lines. It consists of four staves. The first staff has a melodic line with a fermata. The second staff has a melodic line with eighth notes. The third staff has a vocal line with lyrics: "NES, ed, OM shall - NES call GE - NE - RA - TI me - shall call - TI me - O bless -". The fourth staff has a melodic line with eighth notes. The tempo marking "ADAGIO" is placed above the second staff. There are fermatas under the first and third staves.

Fourth system of musical notation, featuring a cadenza. It consists of four staves. The first staff has a melodic line with a fermata and a measure number '60' above it. The second staff has a melodic line with eighth notes and a dynamic marking "[mf]". The third staff has a melodic line with eighth notes and a dynamic marking "[mf]". The fourth staff has a melodic line with eighth notes and a dynamic marking "[mf]". The lyrics "- NES. ed." are written below the first staff. The tempo marking "[a tempo]" is above the first staff. There are fermatas under the first and third staves.

*cadenza

2.^c [second version] QUIA FECIT ALTO ARIA (for CHIARETTA)

Andante e sempre tutti piano

VIOLIN I *sempre p [mp]*

VIOLIN II *sempre p [mp]*

VIOLA *sempre p [mp]*

ALTO CHIARETTA (Alto Solo)

BASSO CONTINUO *sempre p [mp]*

5

10

tr tr

tr tr

p

p

p

QUI-A FE - CIT MI - HI MA - GNA QUI
He that hath thus mag-ni - fied me is

p

[4] 5

15

PO great - TENS in EST, might, ET and SAN - CTUM, SAN-CTUM NO - - - -

6
4

20

- - - MEN, SAN - CTUM, SAN - CTUM NO - - - - MEN E - - - - JUS, ET SAN-CTUM
- - - ly, ho - ly is His name, and ho - - - ly, and ho - ly

7
5

[6
5]

6
5

6
5

25

NO - MEN E - JUS. QUI-A FE - CIT MI - HI
ho - ly His - name. He that hath thus mag - ni -

f

f

f

f

[p]

30


MA - GNA QUI PO TENS EST ET SAN - CTUM, SAN - CTUM NO - -
fied me is great in might, and ho - ly, ho - ly, ho - -

35

- - MEN, ET SAN - - - - -
ly, and ho - - - - -

40

- - CTUM NO - - - - - MEN
ly, ho - - - - - ly

*  in the manuscript

45

tr tr

tr tr

E - JUS, ET SAN - CTUM, SAN - CTUM NO - : : : : :
His name, and ho - ly, ho - ly, ho

6
5

50

tr

[tr]

: : : : : MEN E is His

tr

5
4 3

55

[mp]

[mp]

[mp]

[cadenza]

[mp]

JUS, ET SAN - CTUM NO - MEN, NO - MEN E - JUS.
name, and ho - ly, ho - ly, ho - ly His name.

* [cadenza] [mp]

6. [second version] ESURIENTES

ALTO ARIA (for AMBROSINA)

Allegro

VIOLIN I *[f]*

VIOLIN II *[f]*

VIOLA *[f]*

ALTO AMBROSINA (Alto Aria)

BASSO CONTINUO *[f]*

p

p

[p]

E - SU - RI - EN - TES IM - PLE - VIT BO - NIS ET DI - VI - TES DI -
 The hun - gry peo - ple He hath sus - tain - ed the rich He hath sent

*[Repeat the vowel sound on this note]

5/4

3#

#

10 tr

MI-SIT, emp-ty, DI - MI - SIT IN - A - NES, IN - A sent e

34

15

- NES, ET DI - VI - TES DI - MI - SIT, DI - MI-SIT IN - A - NES.
mpty, the rich He hath sent emp - ty, hath sent emp-ty a - way.

[f]

E - SU - RI - EN - TES IM - PLE - VIT BO - NIS,
The hun - gry peo - ple He hath sus - tain - ed,

[p]

5 3

20

E - SU - RI - EN - TES IM - PLE - VIT BO - NIS, ET DI - VI - TES DI - MI - SIT ET
 the hun - gry peo - ple He hath sus - tain - ed, the rich He hath sent emp - ty, the

DI - VI - TES DI - MI - SIT, DI - MI - SIT IN - A - NES ET DI - VI - TES DI - MI - SIT IN
 rich He hath sent emp - ty, sent emp - ty a - way - the rich He hath sent emp - ty, sent

25

A - NI - MAM IN - TER - I - TUM ET IN - TER - I - TUM ET IN - TER - I - TUM ET IN - TER - I - TUM

tr tr tr tr tr tr

tr tr tr tr tr

tr

- - - NES, ET DI-VI-TES DI - MI - SIT IN - A - NES, ET
 mpty, the rich He hath sent emp - ty - a - way, the

6 7 # [#]

30

DI - VI - TES DI - MI - SIT, DI - MI rich - SIT IN - A - NES IN
 rich He hath sent emp - ty, the rich He hath sent emp - ty, sent

#

A - - - NES, IN - A - NES.
 e - - - mpty, - a - way.

6 5 2 4 # [#]

* [cadenza]

8. [second version] SICUT LOCUTUS

ALTO ARIA (for ALBETTA)

52

Andante

sempre tutti piano

Musical score for measures 52-56. The score is for Violin I, Violin II, Viola, Alto, and Basso Continuo. The key signature is one flat (B-flat) and the time signature is 2/4. The tempo is Andante. The dynamics are marked as *[mp]* (mezzo-piano). Trills are indicated by *[tr]*. The Alto part is labeled "ALBETTA (Alto Solo)" and contains rests. The Basso Continuo part is marked *[mp]*.

Musical score for measures 57-61. The score is for Violin I, Violin II, Viola, Alto, and Basso Continuo. The key signature is one flat (B-flat) and the time signature is 2/4. The tempo is Andante. The dynamics are marked as *[mp]*. Trills are indicated by *[tr]*. The Alto part contains rests.

Musical score for measures 62-66. The score is for Violin I, Violin II, Viola, Alto, and Basso Continuo. The key signature is one flat (B-flat) and the time signature is 2/4. The tempo is Andante. The dynamics are marked as *[p]* (piano). Trills are indicated by *[tr]*. The Alto part contains rests. The lyrics are: "SI - CUT LO - CU - TUS EST AD / As it was pro - mis - ed to".

PA - TRES NO - STROS, A - BRA - HAM ET SE - MI - NI
 our fore - fa - thers, A - bra - ham and his seed for -

E - JUS IN SAE - : : : : : e - ver, for - e - : : : : :

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

: : : : : : : : : :

[4]

30 tr tr

[mp] [mp]

[tr] [mp]

CU - LA.
ver - more.

[mp] [7] [8] [4]

[p] [p]

[p]

SI - CUT LO - CU - TUS EST AD PA - TRES NO - STROS,
As it was pro - mis - ed to our for - fa - thers,

[p] [tr]

[p] [4]

35

A - BRA - HAM ET SE - MI - NI E - JUS, A - BRA - HAM
A - bra - ham and his seed for - e - ver,

#

40

ET SE - MI - NI E - JUS IN SAE : : : :
and his seed for - e - ver, for - e : : : :

45

: : : : : : : : CU - LA. ver - LA. more.

50

A - BRA - HAM ET SE - MI - NI E - JUS IN SAE : : : :
A - bra - ham and his seed for - e - ver, for - e : : : :

55

CU -
ver -

60

[tr] [tr] [tr] [tr]

[mp] [mp] [mp]

[mp]

- LA.
more.

[mp]
* [cadenza]