

# Magnificat

FRANCESCO CAVALLI

*1*

**CANTO Primo Choro**  
MA - gni - fi - cat

**ALTO Primo Choro**  
MA - gni - fi - cat a - ni ma

**TENORE Primo Choro**  
MA - gni - fi - cat a - ni ma

**BASSO Primo Choro**  
MA - gni - fi - cat

**CANTO Secondo Choro**  
[Rest]

**ALTO Secondo Choro**  
[Rest]

**TENORE Secondo Choro**  
[Rest]

**BASSO Secondo Choro**  
[Rest]

**VIOLINO Primo**  
MAgnificat

**VIOLINO Secondo**  
MAgnificat

**VIOLONCINO**  
MAgnificat

**BASSO Continuo**  
MAgnificat  
6 7 6

6

C. I

A. I  
me - - a Do - mi - num,

T. I  
me - - a Do - mi - num,

B. I  
a - ni-ma me - a Do - mi - num,

[Soli]

C. II  
MA - gni - fi - cat,  
Soli

A. II  
MA - gni - fi - cat  
Soli

T. II  
MA - gni - fi - cat  
Soli

B. II  
MA - gni - fi - cat

Vn. I

Vn. II

Vc.

B. c.  
6 6 4 3 5 6 7 6

Magnificat

14

C. I

A. I  
a - ni - ma me - a,

T. I  
a - ni - ma me - a,

B. I  
a - ni - ma

C. II

A. II  
a - ni - ma me - - a Do - mi - num.

T. II  
a - ni - ma me - - a Do - mi - num.

B. II  
a - ni - ma me - a Do - mi - num.

Vn. I

Vn. II

Vc.

B. c.  
# 4 3 6

Detailed description: This is a page of a musical score, page 3, starting at measure 14. It features a vocal ensemble with Soprano (C. I), Alto (A. I), Tenor (T. I), and Bass (B. I) parts, and a second vocal group with Alto (A. II), Tenor (T. II), and Bass (B. II) parts. The vocal parts are in G major and 4/4 time. The lyrics are 'a - ni - ma me - a, a - ni - ma me - a Do - mi - num.' The instrumental parts include Violin I (Vn. I), Violin II (Vn. II), Violoncello (Vc.), and Bassoon (B. c.). The bassoon part has a key signature change to one sharp (F#) and includes fingerings 4, 3, and 6. The score is written on a grand staff with treble and bass clefs.

21

C. I  
a - ni - ma me - a, ma - gni - fi - cat a - ni - ma

A. I  
a - ni - ma me - a, ma gni - fi - cat a - ni - ma

T. I  
ma - gni - fi - cat a - ni - ma

B. I  
me - a Do - mi - num, ma - gni - fi - cat a - ni - ma  
[Tutti]

C. II  
ma - gni - fi - cat  
Tutti

A. II  
Ma - gni - fi - cat  
Tutti

T. II  
Ma - gni - fi - cat  
Tutti

B. II  
Ma - gni - fi - cat

Vn. I

Vn. II

Vc.

B. c.  
# 4 3 ♯ Tutti 6 7 6 ♯ #

28

C. I  
me - a, a - ni-ma me - a, a - ni-ma me - a Do -

A. I  
me - a, a - ni-ma me - a Do - - - -

T. I  
me - a, a - ni-ma me - - - - a Do -

B. I  
me - a, a - ni-ma me - - - - a Do -

C. II  
a - ni-ma me - a, a - ni-ma me - - - a Do -

A. II  
a - ni-ma me - a, a - ni-ma, a - ni-ma me - a Do -

T. II  
a - ni-ma me - a, a - ni-ma, a - ni-ma me - a Do -

B. II  
a - ni-ma me - a, a - ni-ma me - - - a Do -

Vn. I

Vn. II

Vc.

B. c.  
5 6# 5 6 4 3

34

C. I  
- mi - num. Sinfonia

A. I  
- mi - num. [Sinfonia]

T. I  
- mi - num. Sinfonia

B. I  
- mi - num. Sinfonia

C. II  
- mi - num. Sinfonia

A. II  
mi - num. Sinfonia

T. II  
- mi - num. Sinfonia

B. II  
- mi - num. Sinfonia

Vn. I  
Sinfonia

Vn. II  
Sinfonia

Vc.  
Sinfonia

B. c.  
Sinfonia

6

Detailed description: This is a page of a musical score, page 6, starting at measure 34. It features ten staves. The first four staves are for vocal parts: C. I (Soprano), A. I (Alto), T. I (Tenor), and B. I (Bass). The next four staves are for another set of vocal parts: C. II (Soprano), A. II (Alto), T. II (Tenor), and B. II (Bass). The final two staves are for instruments: Vn. I (Violin I) and Vn. II (Violin II). The lyrics for the vocal parts are '- mi - num. Sinfonia'. The instrumental parts are marked 'Sinfonia'. The score includes various musical notations such as clefs, notes, rests, and dynamic markings like 'p' (piano). A '6' is written below the B. c. staff at the end of the page.

41

C. I

A. I

T. I

B. I

C. II

A. II

T. II

B. II

Vn. I

Vn. II

Vc.

B. c.

6

Detailed description: This page of a musical score contains measures 41 through 48. The score is arranged in a system with ten staves. The first four staves (C. I, A. I, T. I, B. I) are grouped together with a brace on the left and contain whole rests. The next four staves (C. II, A. II, T. II, B. II) are also grouped with a brace and contain musical notation for woodwinds. The final two staves (Vn. I, Vn. II) are grouped with a brace and contain musical notation for violins. The bottom two staves (Vc., B. c.) are grouped with a brace and contain musical notation for the cello and double bass. The notation includes various note values, rests, and articulation marks. A '6' is written below the double bass staff in measure 46, indicating a sixteenth note. The page number '41' is at the top left, and the page number '7' is at the top right.

48

C. I

A. I

T. I

B. I

C. II

A. II

T. II

B. II

Vn. I

Vn. II

Vc.

B. c.

Solo

Et

Et exsultavit

[Et exsultavit]

Et exsultavit

Et exsultavit

[Et exsultavit]

[Et exsultavit]

[Et exsultavit]

Et exsultavit

Solo

Et exsultavit



54

C. I  
ex - sul - ta - vit, ex - sul - ta - vit spi - ri - tus me - us, —

A. I

T. I

B. I

C. II

A. II

T. II

B. II

Vn. I

Vn. II

Vc.

B. c.  
6 6 7 6

60

C. I

A. I

T. I

B. I

C. II

A. II

T. II

B. II

Vn. I

Vn. II

Vc.

B. c.

à 3.

In De - - - o, in De - - o sa - lu -

(#) 6 6

65

C. I

A. I

T. I  
ta - - - - - ri - - - - - me - o. Et  
[à 3.]

B. I  
Et

C. II

A. II

T. II

B. II

Vn. I

Vn. II

Vc.

B. c.  
à 3.

71

C. I  
ex - sul - ta - vit, ex - sul - ta - vit spi - ri - tus me -

A. I

T. I  
ex - ul - ta - vit, ex - ul - ta - vit spi - ri - tus me -

B. I  
ex - sul - ta - vit, ex - sul - ta - vit spi - ri - tu me - -

C. II

A. II

T. II

B. II

Vn. I

Vn. II

Vc.

B. c.  
7 6

77

C. I  
-us in De - - - o,

A. I

T. I  
-us in De - - - o,

B. I  
us in

C. II

A. II

T. II

B. II

Vn. I

Vn. II

Vc.

B. c. (#)

82

C. I  
in De - - - - - o sa - lu - ta -

A. I

T. I  
in De - - - - - o sa - lu - ta -

B. I  
De - - - - o sa - lu - ta - ri, in De - o sa - lu - ta - -

C. II

A. II

T. II

B. II

Vn. I

Vn. II

Vc.

B. c.  
#

87

C. I  
ri me - o. —

A. I  
[Sinfonia]

T. I  
ri me - o.

B. I  
-ri me - o.

C. II  
Sinfonia

A. II  
Sinfonia

T. II  
Sinfonia

B. II  
Sinfonia

Vn. I  
Sinfonia

Vn. II  
Sinfonia

Vc.  
Sinfonia

B. c.  
Sinfonia

6

93

C. I

A. I

T. I

B. I

C. II

A. II

T. II

B. II

Vn. I

Vn. II

Vc.

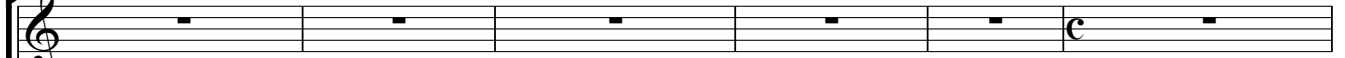
B. c.

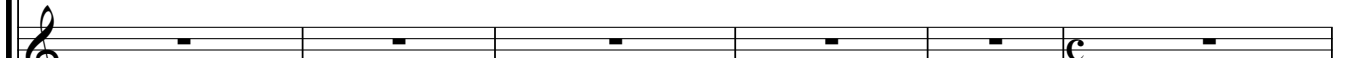
(h) 6

Detailed description: This page of a musical score contains measures 93 through 99. The score is arranged in a system with ten staves. The top four staves are for woodwinds: Clarinet I (C. I), Alto Saxophone I (A. I), Tenor Saxophone I (T. I), and Bassoon I (B. I). The next four staves are for woodwinds: Clarinet II (C. II), Alto Saxophone II (A. II), Tenor Saxophone II (T. II), and Bassoon II (B. II). The bottom two staves are for strings: Violin I (Vn. I) and Violin II (Vn. II). The bottom-most staff is for the Bassoon III (B. c.). The woodwind parts (C. I, A. I, T. I, B. I, C. II) are mostly silent, indicated by rests. The string parts (A. II, T. II, B. II, Vn. I, Vn. II, Vc., B. c.) play a rhythmic pattern of quarter notes. The Bassoon III part (B. c.) includes a dynamic marking '(h)' and a fingering '6' above the staff.



100

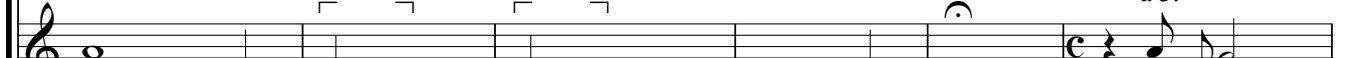
C. I  Quia respexit

A. I  Quia respexit


T. I  [Quia respexit]


B. I  [Quia respexit]

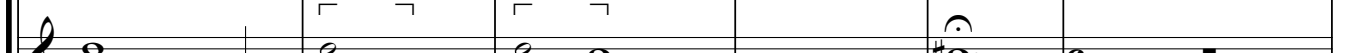
C. II  Quia respexit

A. II  à 3.  
Qui-a, qui -


T. II  à 3.  
Qui-a,

B. II 

Vn. I  Quia respexit

Vn. II  [Quia respexit]

Vc.  Quia respexit

B. c.  à 3.  
Quia respexit

106

C. I

A. I

T. I

B. I

C. II

A. II

T. II

B. II

Vn. I

Vn. II

Vc.

B. c.

- a re - spe - xit, qui - a re - spe - xit hu - mi - li - ta - tem an - cil - lae su -

qui - a re - spe - xit, qui - a re - spe - xit hu - mi - li - ta - tem an - cil - lae su - ae, -

à 3.

Qui - a, qui - a re - spe -

3 4 3 6 6 5

112

C. I

A. I

T. I

B. I

C. II

A. II  
ae, qui - a, qui - a re - spe - xit, — qui - a re-spe-xit

T. II  
— Qui - a, qui - a re - spe - xit, qui - a re-spe-xit

B. II  
xit, qui - a re-spe-xit hu-mi-li-ta-tem an - cil - le su - ae, qui - a re-spe-xit

Vn. I

Vn. II

Vc.

B. c.  
4 3 6

119

C. I

A. I

T. I

B. I

C. II

A. II

T. II

B. II

Vn. I

Vn. II

Vc.

B. c.

hu-mi-li-ta-tem an-cil-le su-ae:

hu-mi-li-ta-tem an-cil-le su-ae: ec-ce, ec-ce e-nim ex hoc be-a-tam, ex

6 7 6 #

124

C. I

A. I

T. I

B. I

C. II

A. II

T. II

B. II

Vn. I

Vn. II

Vc.

B. c.

129

Tutti

C. I

Om - nes,  
Tutti

A. I

Om - nes,  
Tutti

T. I

Om - nes,  
Tutti

B. I

Om - nes,  
Tutti

C. II

Om - nes,  
Tutti

Soli

A. II

a - tam me di - cent om - nes, om - nes, om - nes ge - ne - ra - ti - o -

Tutti

Soli

T. II

a - tam me di - cent om - nes, om - nes, om - nes ge - ne - ra - ti - o -

Tutti

Soli

B. II

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

Vn. I

[Omnes]

Vn. II

[Omnes]

Vc.

Omnes

Tutti

Soli

B. c.

# 7 6 (#) # 6 6

Omnes

Omnes







154

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

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

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

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

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

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

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

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

6

160

Soli

C. I  
Qui - a fe - cit, fe - cit mi - hi ma - gna qui po - tens est,

A. I  
Soli  
Qui - a

T. I  
Soli  
Qui - a fe - cit,

B. I

C. II

A. II

T. II

B. II

Vn. I  
Quia fecit

Vn. II  
Quia fecit

Vc.  
Quia fecit

B. c.  
Soli  
6 6 4 5 3

Quia fecit

166

C. I  
fe - cit mi - hi ma - gna qui po - tens est,

A. I  
fe - cit, fe - cit mi - hi ma - gna qui po - tens est,

T. I  
fe - cit mi - hi ma - gna qui po - tens est,

B. I

C. II

A. II

T. II

B. II

Vn. I

Vn. II

Vc.

B. c.  
6 (#)

Detailed description: This is a page of a musical score, page 27, starting at measure 166. It features a vocal ensemble with four parts: Soprano I (C. I), Alto I (A. I), Tenor I (T. I), and Bass I (B. I). Below them are staves for Soprano II (C. II), Alto II (A. II), Tenor II (T. II), and Bass II (B. II), which are currently empty. The instrumental section includes Violin I (Vn. I), Violin II (Vn. II), Violoncello (Vc.), and Bassoon (B. c.). The vocal parts have lyrics in Latin: 'fe - cit mi - hi ma - gna qui po - tens est,'. The Bassoon part has a fingering '6' and an accent mark '(#)' above the final measure. The score is written in a common time signature with a key signature of one sharp (F#).

172

C. I

A. I

T. I

B. I

C. II

A. II

T. II

B. II

Vn. I

Vn. II

Vc.

B. c.

Soli

Qui - a fe - cit,

Soli

Qui - a fe - cit,

Soli

Qui - a fe - cit,

6

177

C. I

A. I

T. I

B. I

C. II

A. II

fe - cit mi - hi ma - gna qui - po - tens est:

T. II

fe - cit mi - hi ma - gna qui po - tens est: et san - ctum

B. II

fe - cit mi - hi ma - gna qui po - tens est,

Vn. I

Vn. II

Vc.

B. c.

182

C. I

A. I

T. I

B. I

C. II

A. II

T. II

B. II

Vn. I

Vn. II

Vc.

B. c.

qui - a

qui - a fe - cit,

et

no - - - - - men e - - - - - jus.

Detailed description: This page of a musical score, numbered 182, features a vocal ensemble and a string section. The vocal parts are arranged in three systems. The first system includes Soprano I (C. I), Alto I (A. I), Tenor I (T. I), and Bass I (B. I). The second system includes Soprano II (C. II), Alto II (A. II), Tenor II (T. II), and Bass II (B. II). The third system includes Violin I (Vn. I), Violin II (Vn. II), Violoncello (Vc.), and Double Bass (B. c.). The vocal lines contain the Latin lyrics: 'qui - a', 'qui - a fe - cit,', 'et', and 'no - - - - - men e - - - - - jus.'. The instrumental parts provide harmonic support with various rhythmic and melodic patterns.

187

C. I  
qui - a fe - cit, fe - cit mi - hi ma - gna qui

A. I  
fe - cit, fe - cit mi - hi ma - gna, qui - a

T. I  
qui - a fe - cit, fe - cit mi - hi ma - gna qui po - tens

B. I  
Soli  
Qui - a fe - cit, fe - cit mi - hi ma - gna qui po - tens

C. II

A. II  
san - ctum no - - - - - men e - - -

T. II

B. II

Vn. I

Vn. II

Vc.

B. c.  
6 6

192

C. I  
 po - tens est,

A. I  
 fe - cit,

T. I  
 est: et san - ctum no - - - - men

B. I  
 est,

C. II  
 Soli  
 Qui - a fe - cit, fe - cit mi - hi ma - gna, mi - hi ma - gna qui

A. II  
 jus.

T. II  
 Qui - a fe - cit, fe - cit mi - hi ma - gna qui

B. II  
 qui - a fe - cit, fe - cit mi - hi ma - gna qui

Vn. I

Vn. II

Vc.

B. c.  
 (#)

6 5



197

C. I

A. I  
et san - ctum no - - - - -

T. I  
e - - - jus.

B. I

C. II  
po - tens est:

A. II

T. II  
po - tens est,

B. II  
po - tens est,

Vn. I

Vn. II

Vc.

B. c.  
6 5

202

C. I  
qui - a fe - cit, qui - a

A. I  
men e - - jus, qui - a

T. I  
Qui - a fe - cit,

B. I  
qui - a fe - cit, qui - a

C. II  
et san - ctum

A. II  
Qui - a fe - cit, qui - a fe - cit,

T. II  
qui - a fe - cit,

B. II  
qui - a fe - cit,

Vn. I

Vn. II

Vc.

B. c. 6 5 Tutti

207

C. I  
 fe - cit, et san - ctum

A. I  
 fe - cit, fe - cit mi - hi ma - gna qui po - tens est: et

T. I  
 fe - cit mi - hi ma - gna qui po - tens est: et

B. I  
 fe - cit, fe - cit mi - hi ma - gna qui po - tens est: et

C. II  
 no - - - - - men e - - - - - jus,

A. II  
 fe - cit mi - hi ma - gna qui po - tens est: et san - ctum,

T. II  
 fe - cit mi - hi ma - gna qui po - tens est: et san - ctum,

B. II  
 fe - cit mi - hi ma - gna qui po - tens est: et san - ctum,

Vn. I

Vn. II

Vc.

B. c.  
 6 #

212

C. I  
no - - - - men e - - - jus.

A. I  
san - ctum, et san - ctum no - men e - - - jus.

T. I  
san - ctum, et san - ctum no - men e - - - jus.

B. I  
san - ctum, et san - ctum no - men e - - - jus.

C. II  
et san - ctum no - men, no-men e - jus.

A. II  
et san - ctum no - men e - - - jus.

T. II  
et san - ctum no - men e - - - jus.

B. II  
et san - ctum no - men e - - - jus.

Vn. I

Vn. II

Vc.

B. c.  
6 5

217

C. I

Et misericordia

à 3.

A. I

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

T. I

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

à 3.

B. I

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

C. II

Et misericordia

A. II

T. II

B. II

Vn. I

Et misericordia

Vn. II

Et misericordia

Vc.

Et misericordia

à 3.

B. c.

Et misericordia

223

C. I

A. I

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

T. I

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

B. I

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

C. II

A. II

T. II

B. II

Vn. I

Vn. II

Vc.

B. c.

6 # 7 6 5

229

C. I

A. I

ti - men - ti - bus e - um.

T. I

bus, [ti - men - ti - bus] e - - um.

B. I

bus e - - - um.

C. II

A. II

à 3.  
Et mi-se-ri - cor - di - a e - jus

T. II

à 3.  
Et mi-se-ri - cor - di - a e - jus

B. II

Vn. I

Vn. II

Vc.

B. c.

à 3.  
Et miseri.

236

C. I

A. I

T. I

B. I

C. II

A. II

T. II

B. II

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

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

à 3.

Vn. I

Vn. II

Vc.


B. c.

6




242

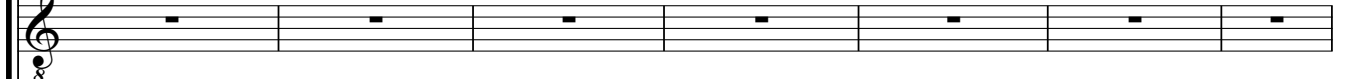
C. I



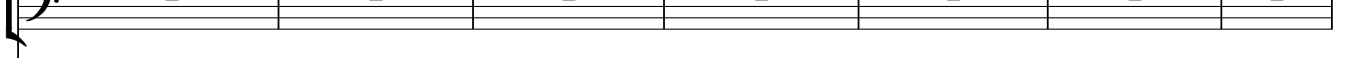
A. I



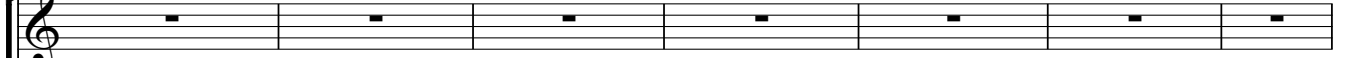
T. I



B. I



C. II



A. II

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



T. II

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

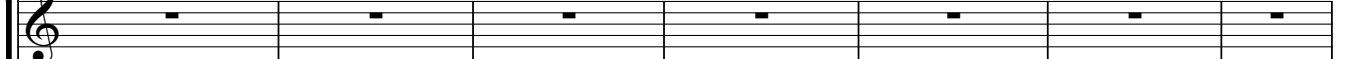


B. II

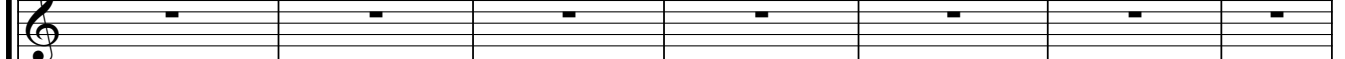
bus, ti - men - ti - bus, ti - men - ti - bus e - um.



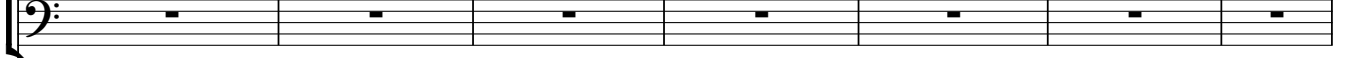
Vn. I



Vn. II



Vc.



B. c.

7 6 5 6 5 4 3 # 3 4 3



249 Tutti

C. I  
Fe - cit, fe - cit po - ten - ti-am in bra - chi - o su - o:

A. I  
Fe - cit, fe - cit po - ten - ti-am in bra - chi - o su - o:

[Tutti] Soli  
T. I  
Fe - cit, fe - cit po - ten - ti - a in bra - chi - o su - o: di -

B. I  
Fe - cit, fe - cit po - ten - ti-am in bra - chi - o su - o:

C. II  
Fe - cit, fe - cit po - ten - ti-am in bra - chi - o su - o.

A. II  
Fe - cit, fe - cit po - ten - ti - am in bra - chi - o su - o:

T. II  
Fe - cit, fe - cit po - ten - ti - am in bra - chi - o su - o:

B. II  
Fe - cit, fe - cit po - ten - ti-am in bra - chi - o su - o:

Vn. I  
Fecit potentiam


Vn. II  
Fecit potentiam


Vc.  
Fecit potentiam

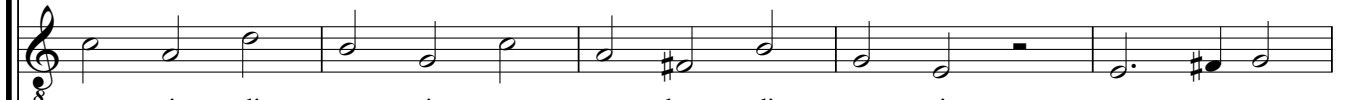
B. c.  
Tutti  
6 6 7 6 (#) Soli

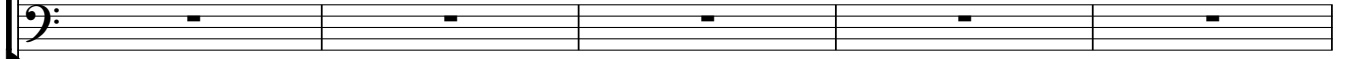
Fecit Fecit potentiam

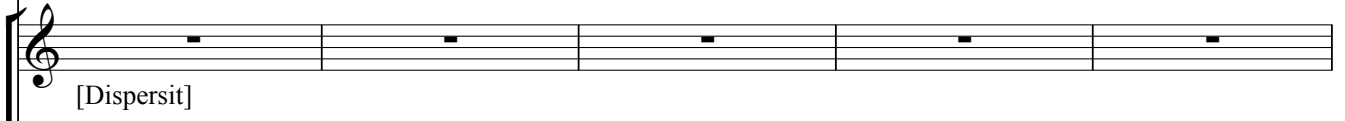
256 [Soli]


C. I  
  
 di - sper - sit, di - sper - sit su - per - bos, su - per - bos men - te cor -

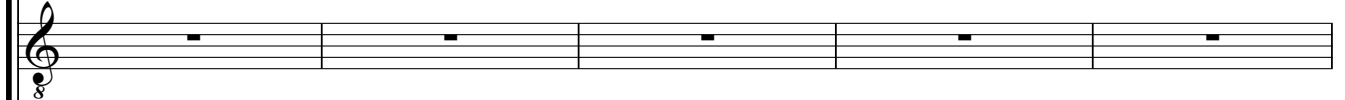
A. I  
  
 di - sper - sit, dis - per - sit su - per - bos men - te cor -

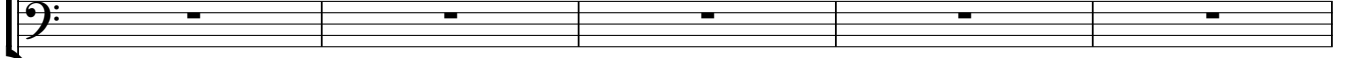
T. I  
  
 sper - sit, di - sper - sit su - per - bos, di - sper - sit, men - te cor -

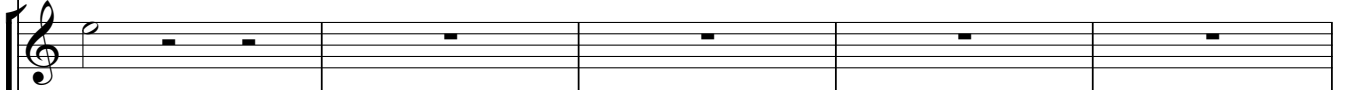
B. I  



C. II  
  
 [Dispersit]

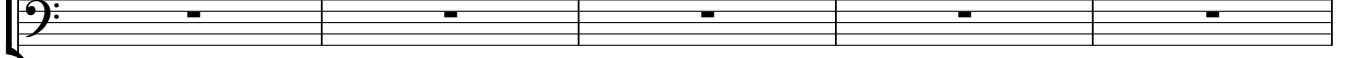
A. II  


T. II  


B. II  


Vn. I  


Vn. II  


Vc.  


B. c.  
  
 6 5 5 6

261

C. I  
dis su - i,

A. I  
dis su - i,

T. I  
dis su - i,

B. I

C. II

A. II  
Soli  
di - sper - sit, di - sper - sit su - per - bos, su - per -

T. II  
Soli  
di - sper - sit, di - sper - sit su - per - bos, su - per - bos, di -

B. II  
Soli  
di - sper - sit, di - sper - sit su - per - bos, su - per - bos,

Vn. I

Vn. II

Vc.

B. c.  
4 3

266

C. I

A. I

T. I

B. I

C. II

A. II

T. II

B. II

bos, di - sper - sit, men - te cor - dis su - i,

sper - sit, men - te cor - dis su - i,

di - sper - sit, men - te cor - dis su - i,

Vn. I

Vn. II

Vc.

B. c.

6

Violini

271

C. I

A. I

T. I

B. I

C. II

A. II

T. II

B. II

Vn. I

Vn. II

Vc.

B. c.

di - sper -

di - sper - sit, di - sper - sit su -

[Soli]

di - sper - sit, di - sper - sit

6 6

6 4 3

277

C. I  
sit, di - sper - sit su - per - bos, su - per - bos men - te cor - dis su -

A. I  
per - bos, su - per - bos, di - sper - sit, men - te cor - dis su -

T. I

B. I  
su - per - bos, su - per - bos, di - sper - sit, men - te cor - dis su -

C. II

A. II

T. II  
di -

B. II

Vn. I

Vn. II

Vc.

B. c.  
6 4 3

282

C. I  
i.

A. I  
- i.

T. I  
di - sper - sit.

B. I  
i, di - sper - sit.

C. II

A. II  
di - sper - sit, di - sper - sit su - per -

T. II  
sper - sit, di - sper - sit, su - per - bos, su - per - bos, di -

B. II  
di - sper - sit, di - sper - sit, di - sper - sit su - per - bos,

Vn. I

Vn. II

Vc.

B. c.  
(#)



287

C. I

A. I

T. I

B. I

C. II

A. II

T. II

B. II

bos, di - sper - sit, men - te cor - dis su - i.

sper - sit, men - te cor - dis su - i.

di - sper - sit, men - te cor - dis su - i.

Vn. I

Vn. II


Vc.

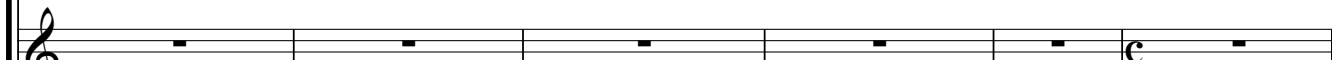
B. c.

6 4 3

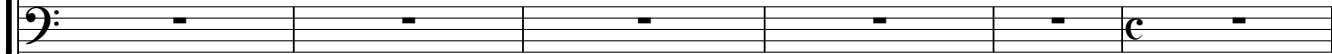
Violini


292

C. I  [Deposuit]

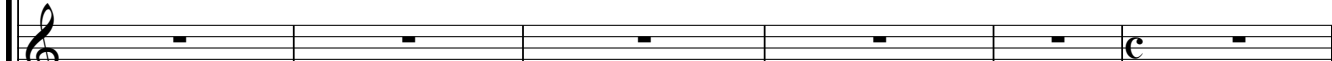
A. I 

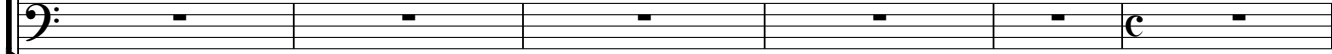
T. I 

B. I 

C. II  Soli  
De-po - su

A. II 

T. II 

B. II 

Vn. I  Deposuit

Vn. II  Deposuit

Vc.  Deposuit

B. c.  6 Soli  
Depo[suit]

298

C. I

A. I

T. I

B. I

C. II

A. II

T. II

B. II

it, de - po - su-it po - ten - tes de se - de, [et] ex - al - ta - vit hu - mi -

[Soli]

Et ex - al - ta - vit hu - mi -

[Soli]

Et ex - al -

Soli

Et ex - al - ta - vit hu - mi -

Vn. I

Vn. II

Vc.

B. c.

7 6 6 7 6

305

C. I

A. I [Soli]  
De-po - su - it, de-po - su - it po-ten - tes de

T. I

B. I

C. II  
les, et ex - al - ta - vit hu - mi - les.

A. II  
les, et ex - al - ta - vit hu - mi - les.

T. II  
ta - - vit hu - mi - les.

B. II  
les, et ex - al - ta - vit hu - mi - les.

Vn. I

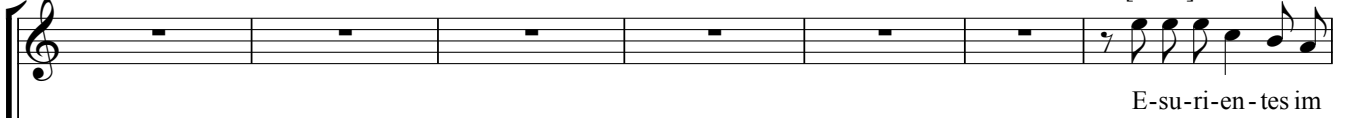
Vn. II

Vc.


B. c. 6 7 6 ♯ 6

312

[Tutti]


C. I  E-su-ri-en - tes im

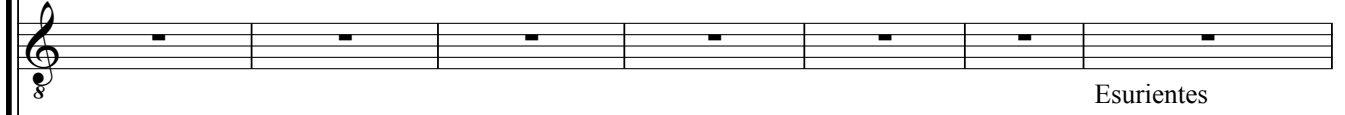
A. I  se - de, et ex - al - ta - vit hu - mi - les.

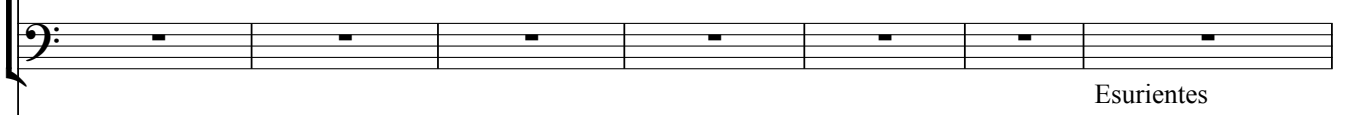
T. I  [Soli] Et ex - al - ta - vit hu - mi - les.

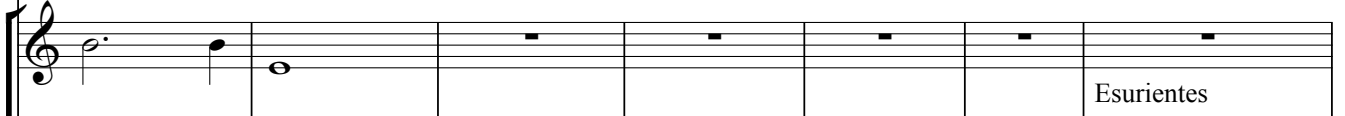
B. I  [Soli] Et ex - al - ta - vit hu - mi - les.

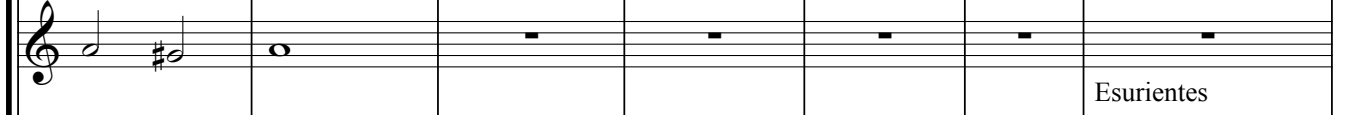
C. II  [Esurientes]

A. II  [Esurientes]

T. II  Esurientes

B. II  Esurientes

Vn. I  Esurientes

Vn. II  Esurientes

Vc.  Esurientes

B. c.  Forte Esurientes

319

C. I  
ple-vit bo - nis, im ple - vit bo - - - -

A. I  
[Tutti]  
E-su-ri-en - tes im - ple-vit bo - - - - nis,  
[Tutti]

T. I  
E-su-ri-en - tes im

B. I

C. II

A. II

T. II

B. II

Vn. I

Vn. II

Vc.

B. c. 6

324

C. I  
-nis, im - ple - vit, im - ple - vit, im - ple - vit bo - -

A. I  
im - ple - vit bo - - nis,

T. I  
ple-vit bo - - - nis, im ple - vit bo - nis, im -

B. I  
[Tutti]  
E - su - ri - en - tes im - ple - vit bo - - nis, im -

C. II

A. II  
Tutti  
E - su - ri - en - tes im -

T. II

B. II

Vn. I

Vn. II

Vc.

B. c.  
6 2# 6 7 2 7 6

328

C. I  
nis, im - ple - vit bo - nis,

A. I  
e - su - ri - en - tes im - ple - - -

T. I  
ple - vit bo - - nis,

B. I  
ple - vit, im - ple - vit bo - nis,

C. II  
[Tutti] E - su - ri - en - tes im - ple - vit bo - - - - - nis:

A. II  
ple - vit bo - - - nis, im - ple - vit bo - nis, im - ple - vit

T. II  
Tutti E - su - ri - en - tes im -

B. II  
Tutti E - su - ri - en - tes im - ple - vit bo -

Vn. I

Vn. II

Vc.

B. c.  
4 3 ♯ 6 5 7 6 6 5 6 6



332

C. I  
e-su-ri - en - tes im - ple - vit, im - ple - vit bo - - nis:

A. I  
- vit, im - ple - vit bo - - nis, im - ple - vit bo - - nis:

T. I  
e-su-ri - en - tes im-ple-vit bo - - nis:

B. I  
e-su-ri - en - tes im-ple-vit bo - - nis,

C. II  
-

A. II  
bo - - nis: et di - vi-tes di mi -

T. II  
ple - vit bo - - nis: et di - vi-

B. II  
- - - nis:

Vn. I

Vn. II

Vc.

B. c.  
2 7 6 7 6# 6 6 2 7 7 6 5 6

337

C. I  
et di - vi-

A. I  
et di - vi - tes di-mi - sit,

T. I  
et di - vi-tes di-mi - sit,

B. I

C. II  
et di - vi - tes di-mi - sit i - na - nes,

A. II  
- sit i - na - nes, di-mi-sit i - na - nes, di-mi-sit

T. II  
tes di-mi - sit i - na - nes, di-mi-sit i - na - nes, i - na - nes, di -

B. II  
et di - vi - tes di-mi - sit i - na - nes, di-mi-sit

Vn. I

Vn. II

Vc.

B. c.  
6 2 2 6 7 6# 6 6 6 2 2 6 6

343

C. I  
 tes di-mi - sit in - a - - - nes,

A. I  
 di - - sit, di - mi - sit i-na-nes, di - mi - sit i - na -

T. I  
 et di - vi - tes di-mi - sit i - na -

B. I  
 e-su-ri-en - tes im - ple-vit bo - - - nis:

C. II  
 et di - vi-

A. II  
 i - na - nes,

T. II  
 mi - sit i - na - nes.

B. II  
 i - na - nes.

Vn. I

Vn. II

Vc.

B. c.  
 2 [6] 5 6 6 2# 7 6 3 4 3

348

C. I

A. I

T. I

B. I

C. II

A. II

T. II

B. II

Vn. I

Vn. II

Vc.

B. c.

et

nes, di -

nes, et di - vi-

tes di-mi - sit i - na - nes, di - mi - sit, di - mi-sit i - na -

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

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

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

7 7 6 2# 2 6 6b 6 2

353

C. I  
di - vi-tes di-mi - sit in - a - - nes,

A. I  
mi - sit i - na - - nes,

T. I  
tes di-mi - sit i - na - - nes, di - mi - sit i - na -

B. I  
et di - vi - tes di-mi - sit i - na -

C. II  
- - - nes, et di - vi-

A. II  
et di - vi-tes di-mi - sit i - na - - -

T. II  
im - ple - vit bo - nis, im - ple - vit bo - nis: et

B. II  
- - - nis:

Vn. I

Vn. II

Vc.

B. c.  
7 6 7 6# 5 6 6 2# 4# 6 7 6#

358

C. I  
et di - vi - tes di-mi - sit, di-mi - sit i - na - nes. Ritornello

A. I  
et di - vi-tes di-mi - sit i - na - nes. Ritornello

T. I  
nes, di - mi - sit i - na - nes. Ritornello

B. I  
nes, di - mi - sit i - na - nes. Ritornello

C. II  
tes di-mi - sit i - na - nes. Ritornello

A. II  
nes, et di - vi - tes di-mi - sit, di - mi - sit i-na - nes. Ritornello

T. II  
di - vi-tes di-mi - sit, di - mi - sit i-na - nes. Ritornello

B. II  
et di - vi - tes di-mi - sit i - na - nes. Ritornello

Vn. I

Vn. II  
Ritornello

Vc.

B. c.  
6 6 43 5 6  
Piano  
Ritornello

363

C. I

A. I

T. I

B. I

C. II

A. II

T. II

B. II

Vn. I

Vn. II

Vc.

B. c.

Ritornello

Ritornello

6 7 6 #

Detailed description: This page of a musical score, numbered 63, contains measures 363 through 368. The score is arranged in three systems. The first system includes staves for C. I, A. I, T. I, and B. I. The second system includes staves for C. II, A. II, T. II, and B. II. The third system includes staves for Vn. I, Vn. II, Vc., and B. c. The string parts (C. I, A. I, T. I, B. I, C. II, A. II, T. II, B. II) are mostly silent, indicated by rests. The woodwind parts (Vn. I, Vn. II, Vc., B. c.) are active. The Vn. I part has a 'Ritornello' marking above it. The Vc. part has a 'Ritornello' marking below it. The B. c. part has fingering numbers 6, 7, 6 and a sharp sign (#) above it. The music is in a common time signature and features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests.

369

C. I

A. I

T. I

B. I

C. II

A. II

T. II

B. II

Vn. I

Vn. II

Vc.

B. c.

2



375

C. I

A. I

T. I

B. I

C. II

A. II

T. II

B. II

Vn. I

Vn. II

Vc.

B. c.

6 6

This musical score page contains ten staves. The first seven staves (C. I, A. I, T. I, B. I, C. II, A. II, T. II) are woodwinds, and the last three (B. I, C. II, A. II) are brass. The bottom three staves (Vn. I, Vn. II, Vc.) are strings. The woodwinds and brass parts are mostly rests. The string parts (Vn. I, Vn. II, Vc.) play a melodic line starting in measure 375. The double bass (B. c.) part includes a '6' fingering in measures 377 and 378. The page number '65' is in the top right, and the measure number '375' is at the top left.

380 à 2.

C. I Su - sce - pit, su - sce - pit, su - sce - pit

A. I [à 2.] Su - sce - pit, su - sce - pit, su -

T. I Suscepit

B. I Suscepit

C. II Suscepit

A. II Suscepit

T. II Suscepit

B. II Suscepit

Vn. I [Suscepit]

Vn. II [Suscepit]

Vc. [Suscepit]

B. c. [à 2.] Suscepit 5 6 5 6

385

C. I  
I - - sra - el, su -

A. I  
sce - pit I - sra - el, su - sce - pit, su -

T. I

B. I

C. II

A. II

T. II

B. II

Vn. I

Vn. II

Vc.

B. c.  
7 6 #

391

C. I  
sce - pit, su - sce - pit, pu - e - rum su - - um,

A. I  
sce - pit, pu - e - rum su - um, re - cor -

T. I

B. I

C. II

A. II

T. II

B. II

Vn. I

Vn. II

Vc.

B. c.

5 6

396

C. I

A. I  
da - tus mi - se - ri - cor - di - ae

T. I

B. I

C. II

A. II

T. II

B. II

Vn. I

Vn. II

Vc.

B. c.  
6 6 7 6 6

402

C. I  
re - cor - da - - - tus mi - se - ri -

A. I  
su - ae,

T. I

B. I

C. II

A. II

T. II

B. II

Vn. I

Vn. II

Vc.

B. c.

408

C. I  
cor - - di - ae su - ae, re - cor - da -

A. I  
mi - se - ri - cor - di - ae, re - cor -

T. I

B. I

C. II

A. II

T. II

B. II

Vn. I

Vn. II

Vc.

B. c.  
6 # 6 6

414

C. I  
- tus mi - se - ri - cor - di - ae, mi - se - ri - cor - - -

A. I  
da - tus, mi - se - ri - cor - di - ae, mi - se - ri - cor -

T. I

B. I

C. II

A. II

T. II

B. II

Vn. I

Vn. II

Vc.

B. c.  
4 3 # 6 6 #

Detailed description: This is a page of a musical score, page 72, numbered 414. It features a vocal line with two parts, C. I and A. I, and a basso continuo line (B. c.). The vocal parts have lyrics in Latin: 'tus mi - se - ri - cor - di - ae, mi - se - ri - cor -' for C. I and 'da - tus, mi - se - ri - cor - di - ae, mi - se - ri - cor -' for A. I. The instrumental parts include C. II, A. II, T. I, T. II, B. I, B. II, Vn. I, Vn. II, and Vc., all of which are currently silent, indicated by a horizontal line with a small dash. The basso continuo line (B. c.) is active, showing a sequence of notes: a half note G4 (labeled '4'), a half note F4 (labeled '3'), a half note G#4 (labeled '#'), a half note A4 (labeled '6'), a half note A4 (labeled '6'), a half note B4 (labeled '#'), and a half note A4 (labeled '6'). The score is written in a common time signature (C) and a key signature of one sharp (F#).



420

C. I  
- - di - ae su - ae.

A. I  
- - di - ae su - ae. \_\_\_\_\_

T. I  
[Ritornello]

B. I  
[Ritornello]

C. II  
[Ritornello]

A. II  
Ritornello

T. II  
Ritornello

B. II  
Ritornello

Vn. I  
Ritornello

Vn. II  
Ritornello

Vc.  
Ritornello

B. c.  
Ritornello

426

C. I

A. I

T. I

B. I

C. II

A. II

T. II

B. II

Vn. I

Vn. II

Vc.

B. c.

Detailed description: This page of a musical score contains measures 426 through 431. The score is divided into three systems. The first system includes parts for C. I, A. I, T. I, and B. I. The second system includes parts for C. II, A. II, T. II, and B. II. The third system includes parts for Vn. I, Vn. II, Vc., and B. c. Measures 426-428 show the woodwinds (C. I, A. I, T. I, B. I, C. II, A. II, T. II, B. II) with rests. In measure 429, the woodwinds begin to play. The strings (Vn. I, Vn. II, Vc., B. c.) play a rhythmic pattern of quarter notes. In measure 431, the woodwinds have rests, and the strings continue their pattern.

432

C. I

A. I

T. I

B. I

C. II

A. II

T. II

B. II

Vn. I

Vn. II

Vc.

B. c.

2

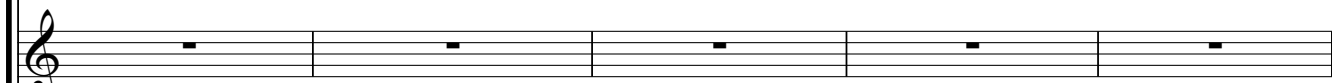
4

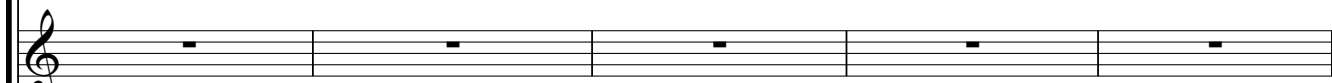
3

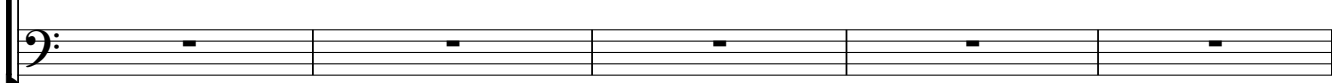
Detailed description: This page of a musical score contains measures 432 through 437. The score is arranged in three systems. The first system includes parts for C. I, A. I, T. I, and B. I. The second system includes parts for C. II, A. II, T. II, and B. II. The third system includes parts for Vn. I, Vn. II, Vc., and B. c. The woodwind parts (C. I, A. I, T. I, B. I, C. II, A. II, T. II, B. II) are mostly silent, indicated by rests. The string parts (Vn. I, Vn. II, Vc., B. c.) are active. The Violin I and II parts play a melodic line starting with a dotted quarter note, followed by eighth notes. The Viola part plays a similar line but with some chromaticism. The Violoncello and Double Bass parts play a bass line with some chromaticism. The Double Bass part includes fingerings: 2, 4, and 3.

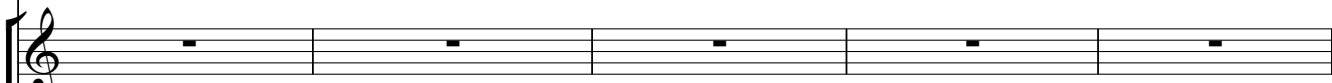
438

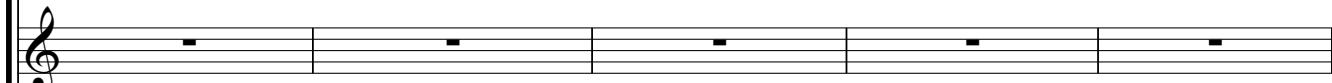
C. I  Sicut locutus


A. I  Sicut locutus

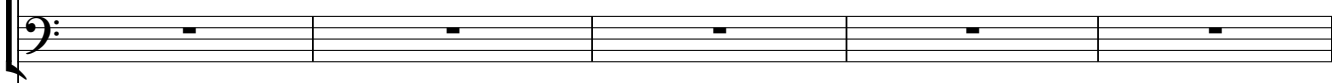
T. I  Sicut locutus

B. I  Sicut locutus

C. II  Sicut locutus

A. II  Sicut locutus

T. II  à 3.  
Si - cut, si - cut lo -

B. II  Sicut locutus

Vn. I  Sicut locutus

Vn. II  Sicut locutus

Vc.  [à 3.] Sicut locutus

B. c.  Sicut locutus

443

C. I

A. I

T. I

B. I

C. II

A. II

à 3.

Si - cut, si - cut lo - cu - tus est ad pa - -

T. II

cu - tus est ad pa - tres no - stros, ad pa - -

B. II

à 3.

Si - cut, si - cut lo - cu - tus est ad

Vn. I

Vn. II

Vc.

B. c.

5 6

448

C. I

A. I

T. I

B. I

C. II

A. II

T. II

B. II

Vn. I

Vn. II

Vc.

B. c.

- tres, ad pa - - - - -

- tres, ad pa - - - - -

pa - - - tres ad pa - - - - -

453

C. I

A. I

T. I

B. I

C. II

A. II

T. II

B. II

Vn. I

Vn. II

Vc.

B. c.

- - - - - tres, ad pa - tres no - stros, ad pa - tres

- - - - - tres, ad pa - tres no - stros, ad pa - tres

- - - - - tres, ad pa - tres no -

6

458

C. I

A. I

T. I

B. I

C. II

A. II  
no - stros, A - bra - ham, A - bra - ham, A - bra - ham,

T. II  
no - stros, A - bra - ham, A - bra - ham, A - bra - ham,

B. II  
stros, A - bra - ham, A - bra - ham et se - mi - ni

Vn. I

Vn. II

Vc.

B. c.



464

C. I

A. I

T. I

B. I

C. II

A. II

T. II

B. II

Vn. I

Vn. II

Vc.

B. c.

A - bra - ham,

A - bra - ham,

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

#

470

C. I

A. I

T. I

B. I

C. II

A. II  
A - bra - ham,

T. II  
A - bra - ham,

B. II  
ham, et se - mi-ni e - jus, et se - mi-ni e - jus in sae - cu -

Vn. I

Vn. II

Vc.

B. c.  
6

476

C. I

A. I

T. I

B. I

C. II

A. II

T. II

B. II

Vn. I

Vn. II

Vc.

B. c.

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

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

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

#

481

C. I

A. I

T. I

B. I

C. II

A. II  
et se - mi-ni e - jus in sae - cu - la.

T. II  
se - mi-ni e - jus, et se - mi-ni e - jus in sae - cu - la.

B. II  
e - jus, et se - mi-ni, se - mi-ni e - jus in sae - cu - la.

Vn. I

Vn. II

Vc.

B. c.

Detailed description of the musical score: The score is for page 84, starting at measure 481. It features a vocal ensemble and instrumental accompaniment. The vocal parts are: C. I (Coprino I), A. I (Alto I), T. I (Tenore I), B. I (Basso I), C. II (Coprino II), A. II (Alto II), T. II (Tenore II), and B. II (Basso II). The instrumental parts are: Vn. I (Violino I), Vn. II (Violino II), Vc. (Violoncello), and B. c. (Basso continuo). The vocal parts have lyrics in Latin. The instrumental parts are mostly rests, with some accompaniment in the B. c. part.

487 Tutti

C. I

Glo - ri - a, glo - ri - a, glo - ri - a,

Tutti

A. I

Glo - ri - a, glo - ri - a, glo - ri - a,

Tutti

T. I

Glo - ri - a, glo - ri - a, glo - ri - a,

Tutti

B. I

Glo - ri - a, glo - ri - a, glo - ri - a,

Tutti

C. II

Glo - ri - a, glo - ri - a, glo - ri - a, glo - ri - a Pa - tri, et

Tutti

A. II

Glo - ri - a, glo - ri - a, glo - ri - a, glo - ri - a Pa - tri, et

[Tutti]

T. II

Glo - ri - a, glo - ri - a, glo - ri - a, glo - ri - a Pa - tri, et

Tutti

B. II

Glo - ri - a, glo - ri - a, glo - ri - a, glo - ri - a Pa - tri, et

Vn. I

Gloria

Vn. II

Gloria

Vc.

Gloria

Tutti

B. c.

Gloria

6

#

#

494

C. I  
A. I  
T. I  
B. I

glo - ri - a  
glo - ri - a Pa - tri, et  
glo - ri - a  
glo - ri - a

C. II  
A. II  
T. II  
B. II

Fi - li - o, et Spi - ri - tu - i San - cto.  
Fi - li - o, et Spi - ri - tu - i San - cto.  
Fi - li - o, et Spi - ri - tu - i San - cto.  
Fi - li - o, et Spi - ri - tu - i San - cto.

Vn. I  
Vn. II  
Vc.

B. c.

6

500

C. I  
 Pa - tri, et Fi - li - o, et Spi - ri - tu - i San - cto. Si-cut

A. I  
 Fi - li - o, et Spi - ri - tu - i San - cto. Si-cut

T. I  
 Pa - tri, et Fi - li - o, et Spi - ri - tu - i San - cto. Si-cut

B. I  
 Pa - tri, et Fi - li - o, et Spi - ri - tu - i San - cto. Si-cut

C. II  
 Si-cut

A. II  
 Si-cut

T. II  
 Si-cut

B. II  
 Si-cut

Vn. I  
 Sicut erat

Vn. II  
 [Sicut erat]

Vc.  
 [Sicut erat]

B. c.  
 6# 6 [5] 6 7 6 (#)  
 Sicut erat

506

C. I  
e - rat in prin - ci - pi - o, et nunc, et sem - - per,

A. I  
e - rat in prin - ci - pi - o, et nunc, et sem - per, Soli

T. I  
e - rat in prin - ci - pi - o, et nunc, et sem - per, nunc et

B. I  
e - rat in prin - ci - pi - o, et nunc, et sem - per,

C. II  
e - rat in prin - ci - pi - o, et nunc, et sem - per,

A. II  
e - rat in prin - ci - pi - o, et nunc, et sem - per,

T. II  
e - rat in prin - ci - pi - o, et nunc, et sem - per,

B. II  
e - rat in prin - ci - pi - o, et nunc, et sem - per,

Vn. I  
Nunc et semper

Vn. II  
[Nunc et semper]

Vc.  
[Nunc et semper]

B. c.  
4 3 (#) (#)



512

C. I

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

T. I  
8  
sem - per, et in sae - cu - la sae - cu - lo - rum. A - men,

B. I  
Soli  
nunc et sem - per, et in sae - cu - la sae - cu - lo - rum.

C. II

A. II

T. II

B. II

Vn. I

Vn. II

Vc.

B. c.

518

C. I

A. I  
A - - - men.

T. I  
a - - - men.

B. I  
A - - - men.

C. II

A. II

T. II

B. II

Vn. I

Vn. II

Vc.

B. c.  
4 3 6

Violini

523

C. I

A. I

T. I

B. I

C. II

A. II

T. II

B. II

Vn. I

Vn. II

Vc.

B. c.

Soli

nunc et sem - per, et in

Soli

nunc et sem - per,

nunc et sem - per,

nunc et sem - per,

528

C. I

A. I

T. I

B. I

C. II

A. II

T. II

B. II

Vn. I

Vn. II

Vc.

B. c.

Nunc et

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

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

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

6 5 6 # 6

533 [Soli]

C. I  
nunc, et sem - per, et in sae - cu - la sae - cu -

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

T. I  
Nunc et sem - per, et in sae - cu - la sae - cu -

B. I

C. II

A. II  
men.

T. II  
men.

B. II  
men.

Vn. I

Vn. II

Vc.

B. c.  
(#)

Detailed description of the musical score: The score is for a vocal solo section. It consists of 11 staves. The vocal parts are: C. I (Soprano), A. I (Alto), T. I (Tenor), B. I (Bass), C. II (Soprano), A. II (Alto), T. II (Tenor), B. II (Bass). The instrumental parts are: Vn. I (Violin I), Vn. II (Violin II), Vc. (Violoncello), and B. c. (Bassoon). The key signature is one sharp (F#). The time signature is not explicitly shown but appears to be common time. The lyrics are in Latin. The B. c. part has fingerings 6, 5, 6, 6 and an accent (#) over the first note.

538 [Tutti]

C. I lo - rum. A - - men. Nunc, et sem - per, et in

A. I A - men, a - - men. Nunc et sem - per, et in

T. I lo - rum. A - - men. Nunc et sem - per, et in

B. I Nunc et sem - per, et in

C. II Tutti  
nunc et sem - per, et in sae - cu - la

A. II Tutti  
Nunc et sem - per, et in sae - cu - la

T. II Tutti  
Nunc et sem - per, et in sae - cu - la

B. II Nunc et sem - per, et in sae - cu - la

Vn. I

Vn. II

Vc.

B. c. [Tutti] 4 [4]#

543

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

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

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

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

C. II  
 sae - cu - lo - rum. A - men, a - men. Nunc et *Soli*

A. II  
 sae - cu - lo - rum. A - men. Nunc et *Sol[i]* sem - per, *Soli*

T. II  
 sae - cu - lo - rum. A - men, a - - men. Nunc et

B. II  
 sae - cu - lo - rum. A - men, a - - men.

Vn. I

Vn. II

Vc.

B. c.  
 4 3 (#)

548

C. I

A. I

T. I

B. I

C. II

A. II

T. II

B. II

Vn. I

Vn. II

Vc.

B. c.

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

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

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

[Soli]



553

C. I

A. I

T. I

B. I

C. II

A. II

T. II

B. II

A - - men.

a - - men.

A - - men.

Vn. I

Vn. II

Vc.

B. c.

4 3 Tutti 6

Violini

558

C. I  
Nunc, et sem - per,

A. I  
Nunc et sem - per,

T. I  
Nunc at sem - per,

B. I  
Nunc et sem - per,  
Tutti

C. II  
Nunc et sem - per,

A. II  
Tutti  
Nunc et sem - per, et in

T. II  
Tutti  
Nunc et sem - per,

B. II  
Nunc et sem - per,

Vn. I

Vn. II

Vc.

B. c.  
6 4 3 Tutti

563

C. I  
et in sae - cu - la sae - cu - lo - rum. A -

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

T. I  
et in sae - cu - la sae - cu - lo - rum. A - men, a -

B. I  
et in sae - cu - la sae - cu - lo - rum. A -

C. II  
et in sae - cu - la sae - cu - lo - rum. A -

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

T. II  
et in sae - cu - la sae - cu - lo - rum. A - men, a -

B. II  
et in sae - cu - la sae - cu - lo - rum. A -

Vn. I

Vn. II

Vc.

B. c.

568

C. I  
men, a - men, a - - - - men.

A. I  
men, a - men, a - - - - men.

T. I  
men, a - men, a - - - - men.

B. I  
men, a - men, a - - - - men.

C. II  
men, a - men, a - - - - men.

A. II  
men, a - men, a - - - - men.

T. II  
men, a - men, a - - - - men.

B. II  
men, a - men, a - - - - men.

Vn. I

Vn. II

Vc.

B. c.