Francesco Durante
(1684 - 1755)

MAGNIFICAT

in B flat

a cinque voci
con violini e basso

Edition based on the autograph in the
Biblioteca del R. Conservatorio di Musica di Napoli

Edited by Walter Heeroma, Amsterdam 2018

Full score

Preface i
Notes on the text iii

1. Magnificat (choir) 1

2. Et misericordia (alto, choir) 11

3. Deposuit (choir) 14

4. Suscepit Israel (bass) 19

5. Gloria Patri (choir) 25

3rd edition, November 2019

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Preface to the *Magnificat a cinque voci*

Of the vocal compositions by the Neapolitan baroque composer Francesco Durante (1684 - 1755), the Magnificat in B flat undoubtedly is one of his most well-known. However, the version by which the work has earned its current popularity is the 4-part version (SATB), published by Carus[1]. The version you find in this edition is the far less well-known 5-part version (SSATB), which is in fact quite different from its 4-part counterpart. Not only has an additional soprano part been added (causing considerable rework in the other vocal parts), but a couple of movements have been replaced by completely different ones. The short aria *Et misericordia* for soprano and alto has been replaced by an equally short aria for alto, which has a different, more emphatic character. The subsequent choir *Fecit potentiam* has been replaced as well. The duetto *Suscepit Israel* (tenor and bass) and subsequent choir *Sicut locutus est* have been replaced by a new bass aria (in which the *Sicut locutus est* theme from *Suscepit Israel* in the 4-part version returns).

Besides, the instrumental accompaniment of the parts Durante kept has been largely rewritten. Though leaving out the viola part of the 4-part version (which is not a great loss, as it mainly doubled the continuo part), the two violin parts show a richness which is greatly differing from the 4-part version. All in all, though we do not know when Durante wrote either of the versions, it seems likely that he undertook to write the 5-part version as a general improvement and enrichment of the four part version, throwing out a couple of weeker parts, while keeping the strong elements of the original such as the *Magnificat* theme or the beautiful polyphony of the *Deposuit*.

The source of the 5-part version is an undated manuscript kept in the *Biblioteca del R. Conservatorio di Musica di Napoli* (see Notes on the text, below), which is considered to be Durante's autograph[2]. It is well preserved, well readable, and seems to contain hardly any errors. It is interesting to note, however, that of the 4-part version, a multitude of sources exist - though none of them in Durante's hand:

Nr	Location	Library	Signature / Reference	Dated
1	Napoli	Biblioteca del Conservatorio di musica San Pietro a Majella	NA0059 Mus.Rel. 460 - 461	1741 - 1760
2	Napoli	Biblioteca del Conservatorio di musica San Pietro a Majella	NA0059 Pacco 2147(1-9)	1741 - 1760
3	Roma	Biblioteca musicale governativa del Conservatorio di musica S. Cecilia	RM0266 G.MS0113	1691 - 1710 (sic)
4	Roma	Archivio del Vicariato	EX0005 Archivio Capitolare Basilica di S. Maria in Trastevere 655-6	1741 - 1760
5	Bergamo	Biblioteca civica Angelo Mai e Archivi storici comunali	BG0026 B-12.4	1741 - 1760
6	Bergamo	Biblioteca civica Angelo Mai e Archivi storici comunali	BG0026 C.4.4	1741 - 1760
7	Parma	Biblioteca Palatina. Sezione musicale	PR0071 Borbone Borb.766	1791 - 1810
8	Bergamo	Biblioteca musicale Gaetano Donizetti		1823
9	Milano	Biblioteca del Conservatorio di musica Giuseppe Verdi	MI0344 Noseda Noseda L.24.46	1862

[1] Francesco Durante, *Magnificat in B für Singstimmen SATB 2 Violinen, Viola und Basso continuo* edited by Diethard Hellmann. Leinfelden-Echterdingen, 1965.
[2] Jno L. Hunt, "The Durante/'Pergolesi' Magnificat: a New Source", *Music & Letters*, 64 (1983) 225-228.

Nr	Location	Library	Signature / Reference	Dated
10	Paris	Bibliothèque Nationale	FRBNF39626076 / Roze, Catalogue ADC 5, p. 49. - Roze, Catalogue ADC 6, p. 59. - Roze, Catalogue ADC 13, p. 5	1742 - 1810
11	Paris	Bibliothèque Nationale	FRBNF39585339	1760 - 1780
12	Paris	Bibliothèque Nationale	FRBNF39585341 / Roze, Catalogue ADC 5, p. 49. - Roze, Catalogue ADC 6, p. 59. - Roze, Catalogue ADC 13, p. 5	1794 - 1807
13	Paris	Bibliothèque Nationale	FRBNF39585340	1800 - 1820
14	Paris	Bibliothèque Nationale	FRBNF39585347	1812

This abundance of sources must be indicative for the great popularity the work enjoyed during the 18th and even the first half of the 19th century. This has also been commented on by authors such as Hanns-Berthold Dietz[1] and Diethard Hellmann[2]. In fact, Durante's church music in general has been quite popular for quite long after his death in 1755, and many of his works have survived by more than one source. But this does not quite explain why we have so many versions of the 4-part version, against only one of the 5-part version. One possible explanation might be suggested by the dating of source nr. 3, 1691 - 1710[3]. We do not know who dated this manuscript and on what grounds, and 1691 seems highly improbable (Durante was then only seven years old, and his first known composition dates from 1705[4]). But if the dating is correct, it would mean that Durante wrote his 4-part version quite early in his life.

In that case the 5-part version must have been the result of rework during a much later period of his life - which is plausible for stylistic reasons as well. Then, during the larger part of his life, only the 4-part version existed as a source to be copied. We know that Durante, in his capacity as music teacher (*Primo Maestro*) at the Poveri di Gesù Cristo, S. Maria di Loreto and S. Onofrio conservatories at Naples, encouraged his pupils (among which many later composers such as Jommelli, Paisiello, Pergolesi and Piccinni) to copy his works as study material. This might also account for the existence of a source (nr. 6) bearing the name of Pergolesi, and the 20th century misattribution of the (4-part) Magnificat to Pergolesi. (By the way, an excellent biography and assessment of his compositions by Hanns-Berthold Diets is to be found on the internet[5].

Among these sources, nr. 10 seems to be of outstanding interest. Coming from the large and important collection of Neapolitan 18th century music collected by the bibliophile and revolutionary Gaspare Selvaggi, which now is to be found partly in the Bibliothèque Nationale and partly in the British Library, it is a quite elaborate version: it has instrumental parts for 2 violins, 2 violas (actually *violettas*), 2 oboes and 2 trumpets, plus violoncello, contrabasso and organo[6]. Much of this material is, according to the bibliographical note, contemporary to the period of Durante's activities at the S. Maria di Loreto conservatory, and certainly calls for further investigation.

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[1] Hanns-Bertold Dietz, "The Neapolitan School: Francesco Durante (1684-1755) - Aspects of Manuscript Dissemination, Misattributions, and Reception", *Música em Perspectiva*, 2 nr. 2 (2009), 7-30.
[2] Durante, *Magnificat*, Vorwort.
[3] Catalogo del Servizio Bibliotecaria Nazionale, *Scheda 19/44* (http://opac.sbn.it/opacsbn/opaclib?db=solr_iccu&nentries=1&select_db=solr_iccu&searchForm=opac%2Ficcu%2Fbase.jsp&resultForward=opac%2Ficcu%2Ffull.jsp&do_cmd=search_show_cmd&format=xml&rpnlabel=+Autore+%3D+Durante++AND+Titolo+%3D+Magnificat+&rpnquery=%2540attrset%2Bbib-1%2B%2540and%2B%2B%2540attr%2B1%253D1003%2B%2540attr%2B4%253D2%2B%2522Durante%2522%2B%2B%2540attr%2B1%253D4%2B%2540attr%2B4%253D2%2B%2522Magnificat%2522&totalResult=42&ricerca=base&saveparams=false&&fname=none&from=19).
[4] Hanns-Bertold Dietz, "Durante, Francesco", *Grove Music Online*, 2008, as republished on http://www.bach-cantatas.com/Lib/Durante-Francesco.htm.
[5] Dietz, *ibidem.*
[6] Bibliothèque Nationale, *Notice bibliographique* (https://catalogue.bnf.fr/ark:/12148/cb39626076r).

The 5-part score has a couple of interesting features. First, in the *Deposuit*, the continuo part shows occasional instances of polyphony (bars 2-3 and 9). This is more common in Durante manuscripts - see e.g. the Durante manuscripts in the British Library. They may be intended just for the organ player, to facilitate his colla parte continuo playing in this polyphonic context. But it is not impossible that these notes were intended to be played by the violoncello player as well, as there are reasons to believe that chord playing on the cello in continuo parts was indeed more common than one usually assumes[1].

Then, in the *Suscepit Israel*, in the first violin part a couple of *solo* indications appear (bars 1, 3, 13) suggesting a distinction between solo and tutti passages, and at the same time the second violin part shows instances of polyphony (bars 2, 14). Does this mean that the second violinists indeed should play double stops? Or has Durante used the stave of the second violin for the tutti notes of both first and second violin? It is true that Durante uses double stops in violin parts more often. But these particular instances are not looking very obvious from a violinist's point of view. In this edition I have solved this by leaving the score exactly as Durante wrote it, and in the violin parts by splitting the polyphonic passages between the first and second tutti violins. It seems a viable solution, but it is by no means the only one - it is up to the musicians performing from this score to take their own decisions.

I wish to thank the early music specialists I have consulted on these features in the string parts, in particular Viola de Hoog who provided me with interesting information on polyphony in continuo parts.

November 2019
Walter Heeroma

[1] Robert Smith, *Basso Continuo Realization on the Cello and Viol*. Amsterdam, 2009 (https://baroquebass.com/portfolio/basso-continuo-realisation).

Notes on the text

For this edition of Durante's *Magnificat a cinque voci* we have used the source in the *Biblioteca del R. Conservatorio di Musica di Napoli*, as published on the internet at *http://petrucci.mus.auth.gr/imglnks/usimg/b/bd/IMSLP339085-PMLP547074-0084998.pdf* (freely downloadable). In every respect we have strictly adhered to the source, with the following exceptions:

- In the original there are no indications for instrumentation in front of the first system, as is customary in modern editions. These have been added. Although there is no way to know whether the instrumentation as indicated on the cover of the manuscript ('con violini e basso') is by Durante, from the texture of the two upper instrumental parts it is quite clear that they have been written for the violin.
- All clefs have been changed into the keys customary in present-day notation.
- Lyrics *in italics*, as well as texts between [ ] have been added by the editor.

Accidentals in this edition follow the modern one bar - one accidental convention. In baroque music, the general rule was 'one note, one accidental'; but this rule was certainly not observed very consistently, and there has been a long transition period shifting towards the modern convention[1]. This is relevant for the present edition, as it becomes quite clear that a strict adherence to the 'one note, one accidental' rule makes no sense (for a few illustrations of this in the first part of the Magnificat, cf. the accidentals in bar 19/20 (v2), bar 20/21 (S1), or bar 16 (B and b.c.)). In the Magnificat, Durante apparently uses the convention that an accidental applies to the note after it *and any of the same notes following shortly afterwards*. This may even apply to a note following shortly afterwards in the next bar (cf. last part, bar 53 (A)). Durante writes repeat accidentals in the same bar only for notes relatively far apart (cf. first part, bars 24 (v1/2) and 28 (v1)).

This being said, we have refrained from adding editorial notes on accidentals added in this edition that fit within the convention used by Durante. Only where adding an accidental seemed necessary to correct a writing error, this has been commented in the list below. If there should be doubt about any accidental in this edition, please do consult the original manuscript.

The abbreviation *dol.* which is frequently found in this work (as indeed in many of Durante's works) can mean either dolce or dolente. However, in some of the manuscripts in the British Library this indication is frequently found in regular alternation with *for.*[te]. It therefore should be read as *dolce* - a more imaginative alternative for the term *piano* one might have expected.

Part 1 - Magnificat

- Bar 32, v2 second semiquaver: a -> a flat.
- Bar 36, b.c. second quaver: a -> a flat.

Part 3 - Deposuit

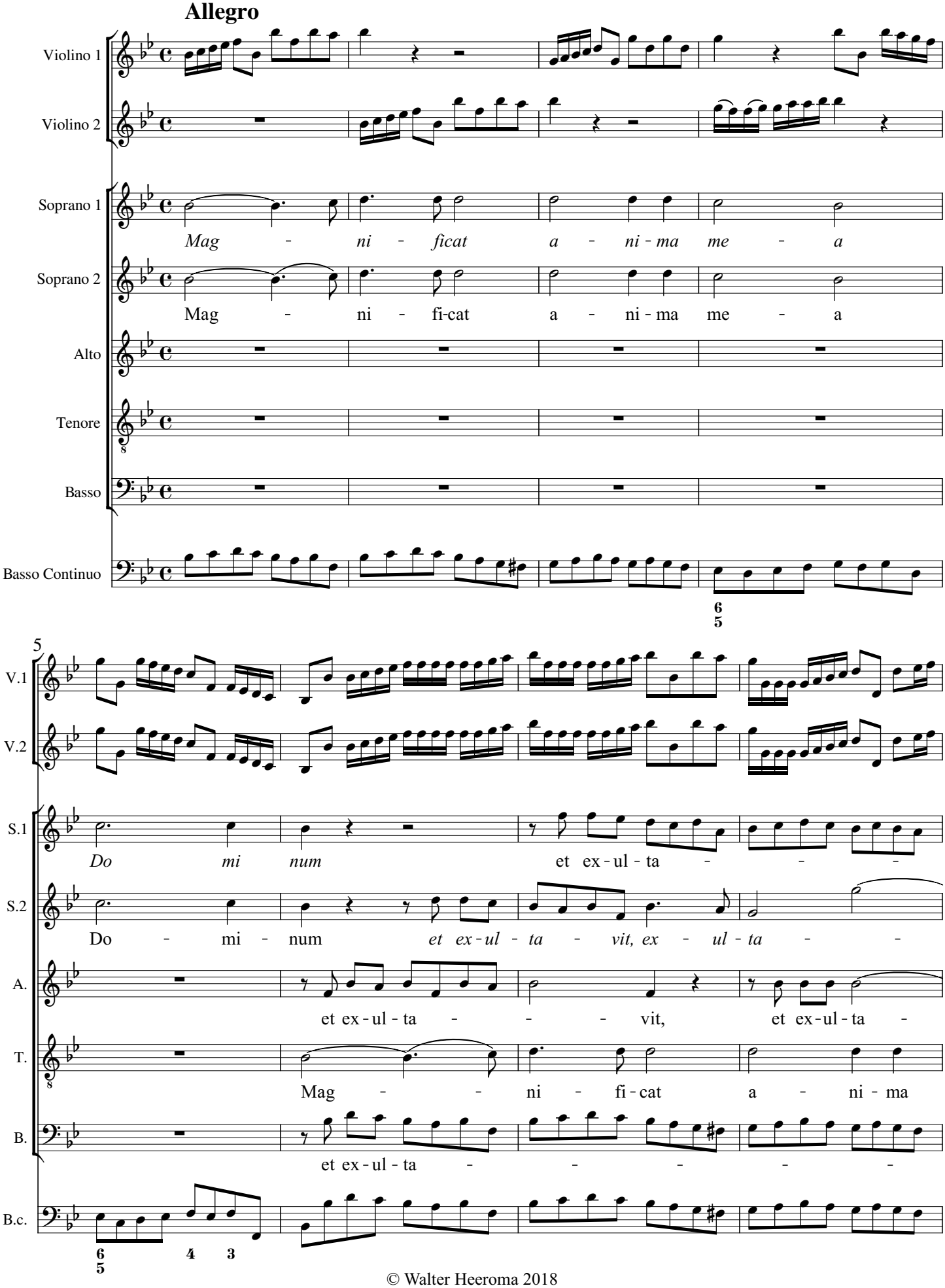
- Bar 38, S2 last note: f -> f sharp.

Part 5 - Gloria Patri

- Bar 8, A last note: the manuscript has a tie to the first note of bar 9, which has been omitted as the first note of bar 9 has to have its own syllable.
- Bar 23, S1/2: though these parts are in unisono, the placing of the natural before the e differs in the manuscript. A correction has to be made, which we did in S2, second note: e -> e flat.

[1] Robert Donington, *The Interpretation of Early Music* (London, 1974), 131-132 and 613-616.

1. Magnificat



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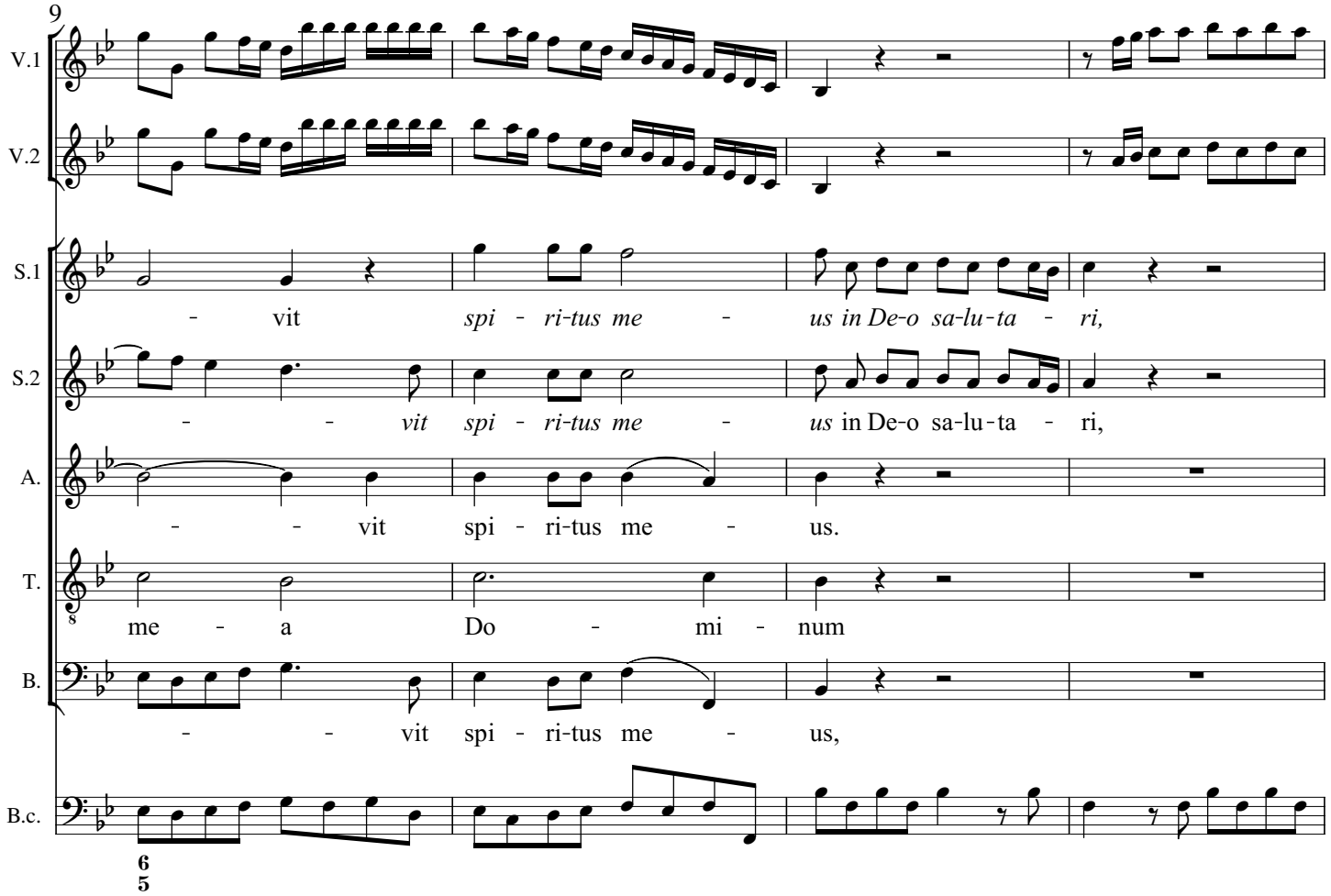
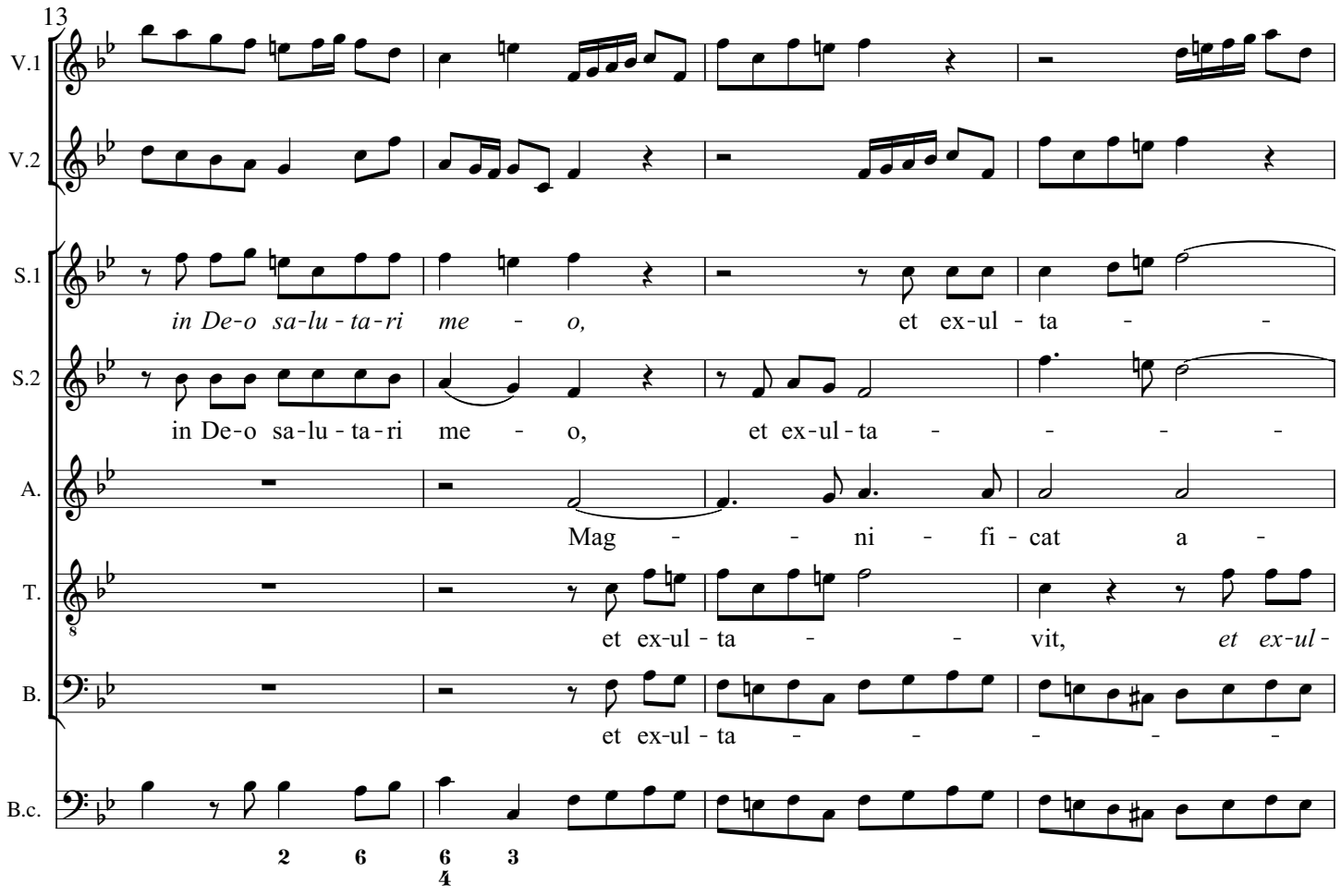
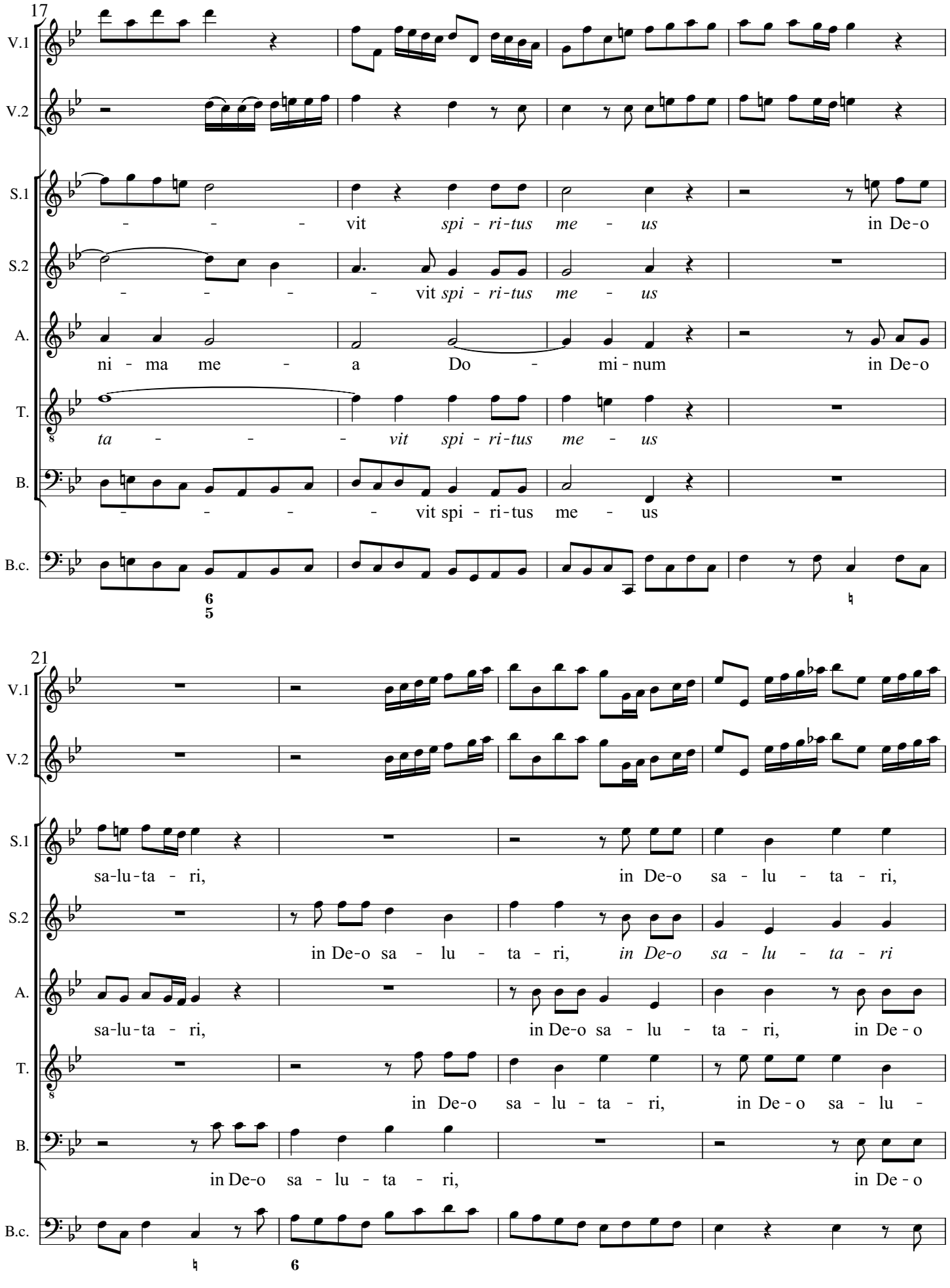
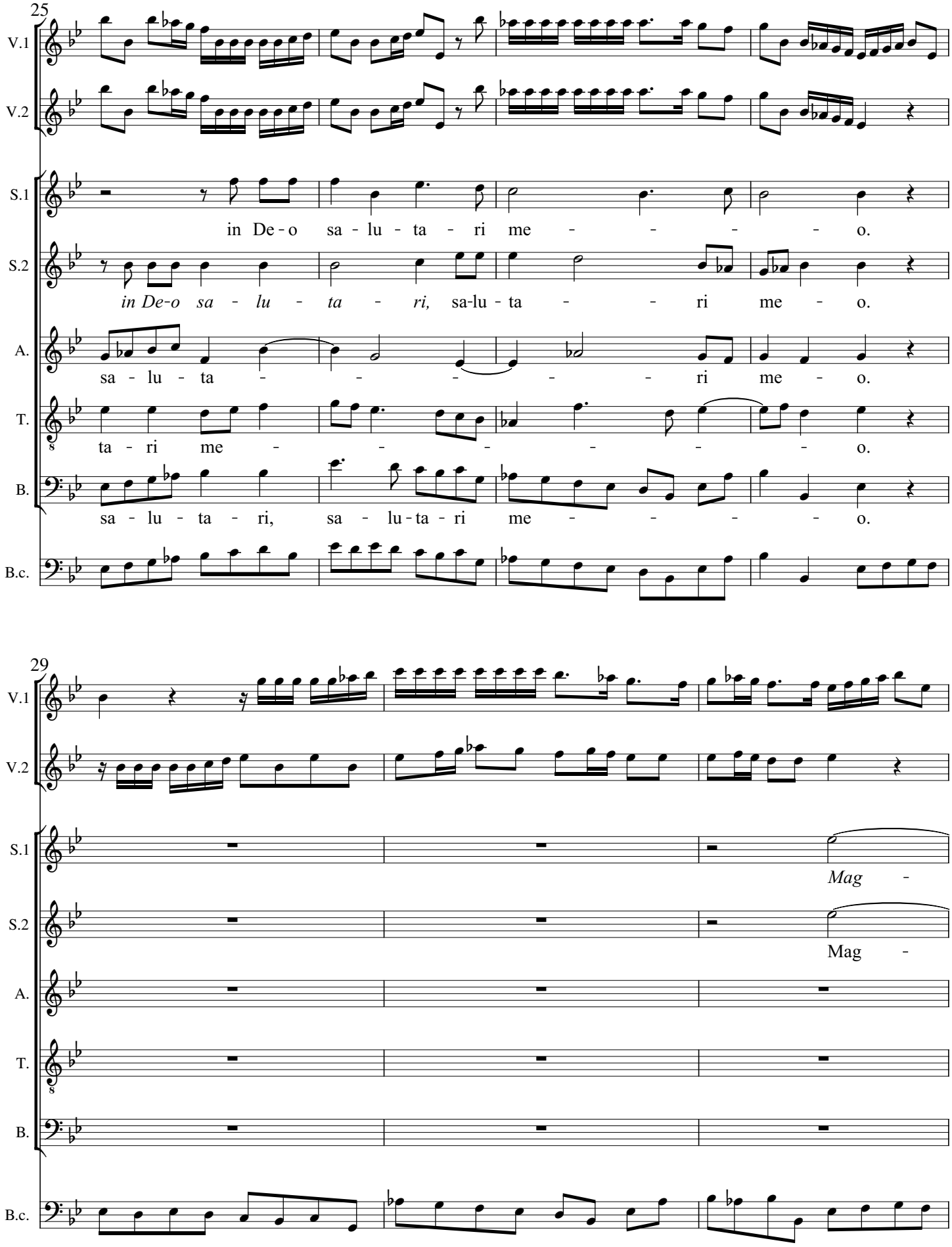
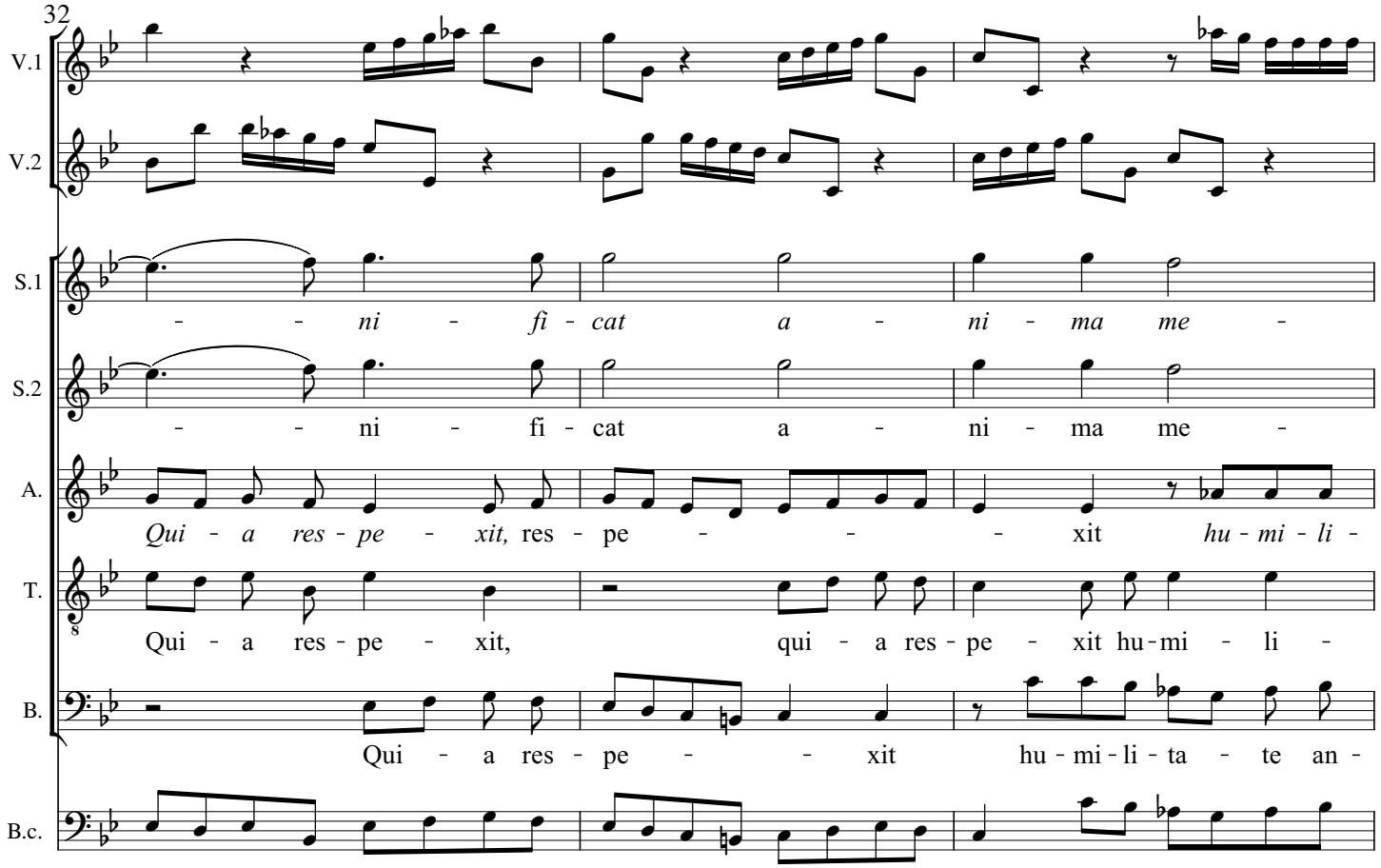
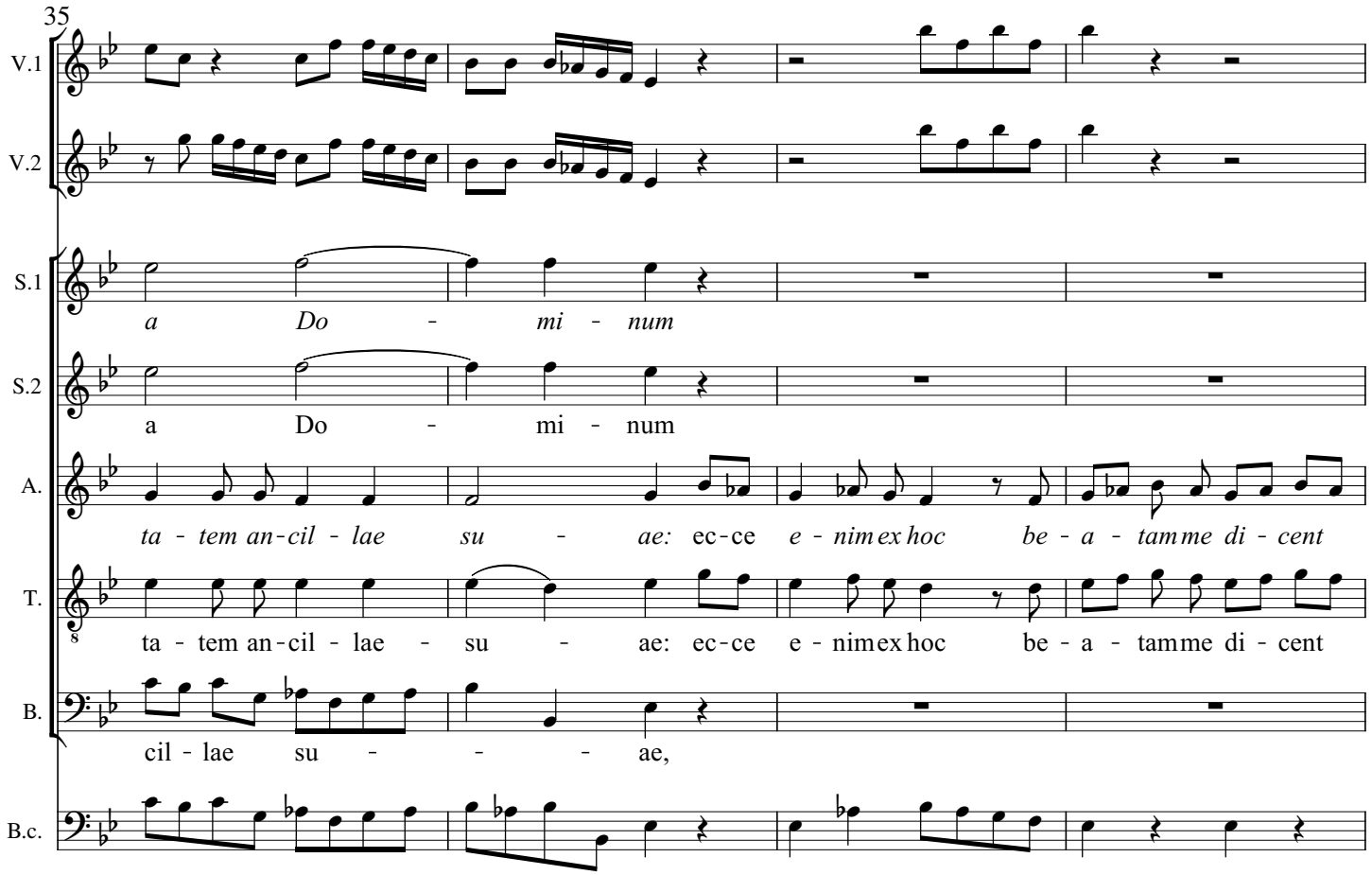

9
V.1
V.2
S.1
- vit spi - ri-tus me - us in De-o sa-lu-ta - ri,
S.2
- - vit spi - ri-tus me - us in De-o sa-lu-ta - ri,
A.
- - vit spi - ri-tus me - us.
T.
me - a Do - mi - num
B.
- - vit spi - ri-tus me - us,
B.c.
6
5

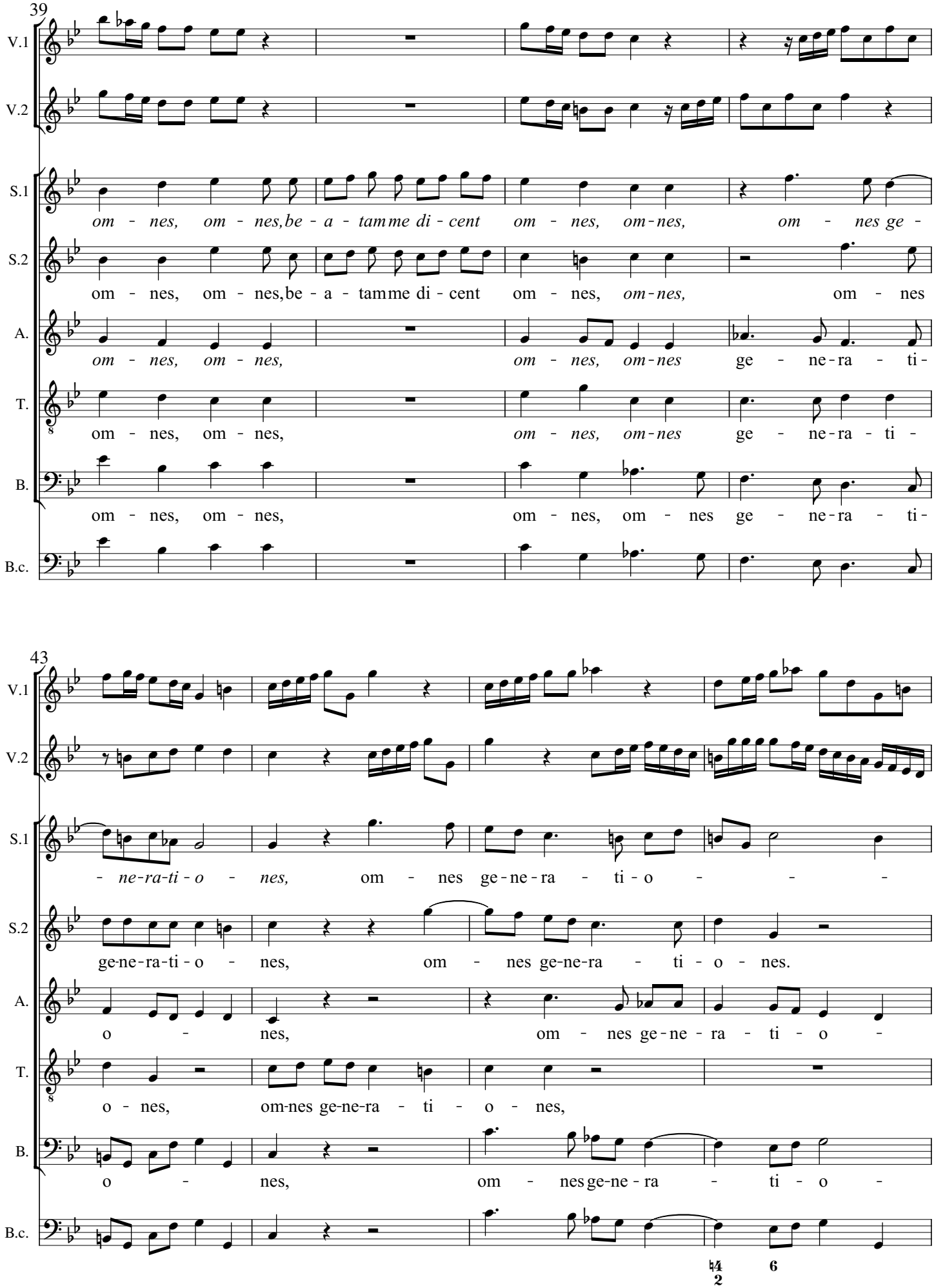

13
V.1
V.2
S.1
in De-o sa-lu - ta-ri me - o, et ex-ul - ta - -
S.2
in De-o sa-lu - ta-ri me - o, et ex-ul-ta - - - -
A.
Mag - - ni - fi - cat a -
T.
et ex-ul - ta - - vit, et ex-ul -
B.
et ex-ul - ta - - - - -
B.c.
2 6 6 3
4

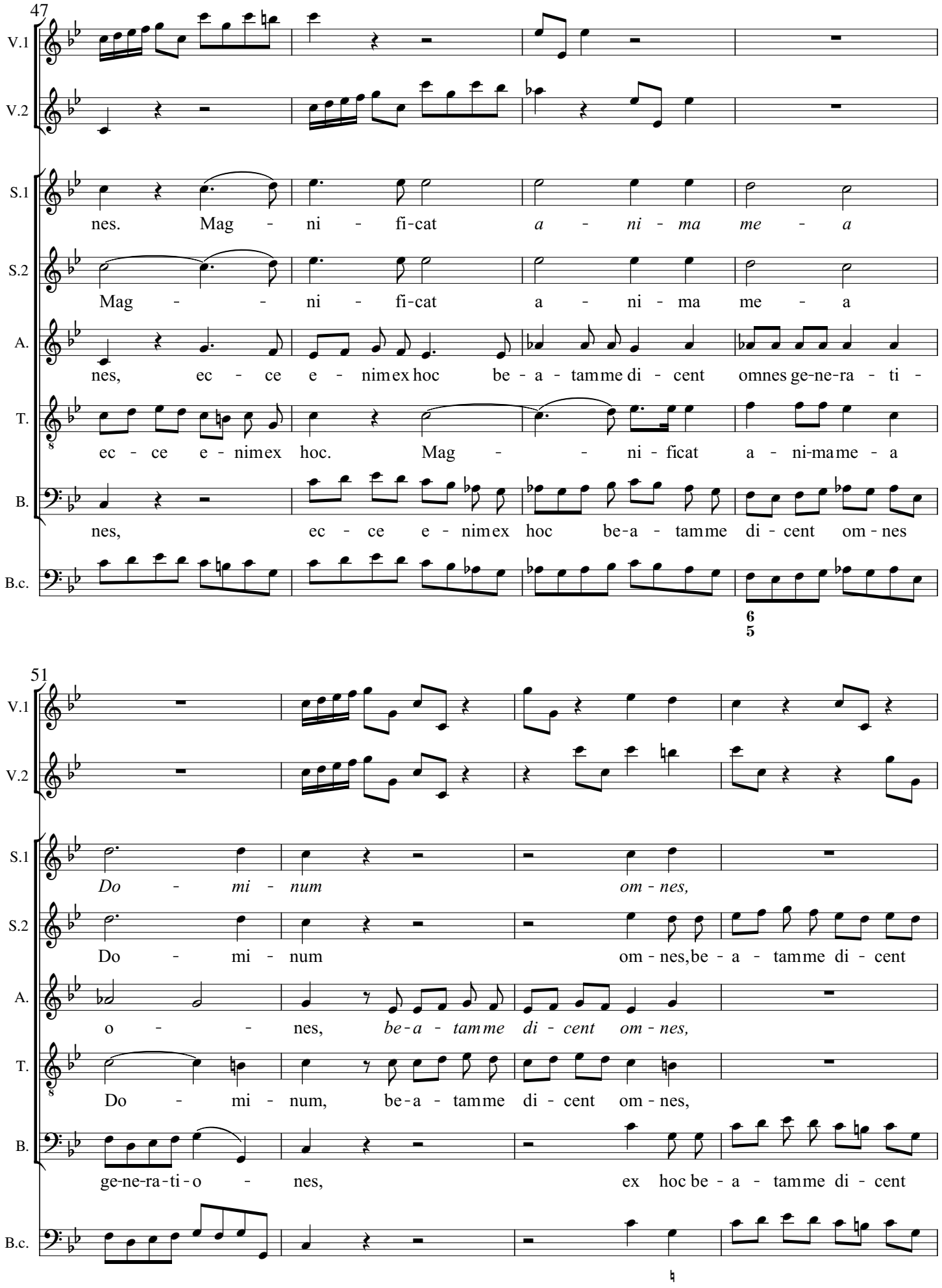

17
V.1
V.2
S.1
S.2
A.
T.
B.
B.c.
- - - vit spi - ri-tus me - us in De-o
- - - - vit spi - ri-tus me - us
ni - ma me - a Do - mi - num in De-o
ta - - - vit spi - ri-tus me - us
- - - - vit spi - ri-tus me - us
21
sa-lu-ta - ri, in De-o sa - lu - ta - ri,
in De-o sa - lu - ta - ri, in De-o sa - lu - ta - ri
sa-lu-ta - ri, in De-o sa - lu - ta - ri, in De - o
in De-o sa - lu - ta - ri, in De - o sa - lu -
in De-o sa - lu - ta - ri, in De - o

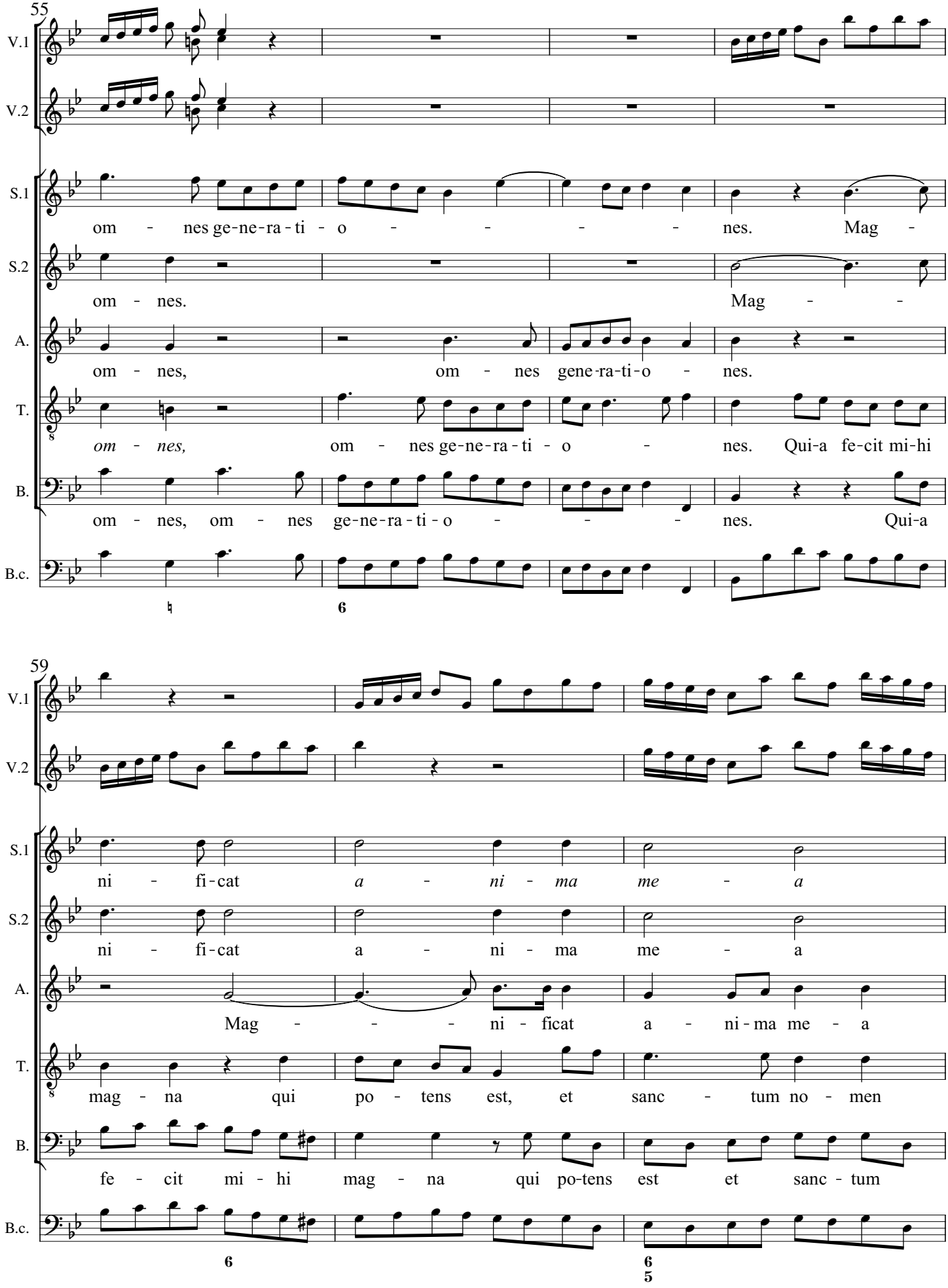

25
V.1
V.2
S.1
in De - o sa - lu - ta - ri me - - - - - o.
S.2
in De-o sa - lu - ta - ri, sa-lu - ta - - ri me - o.
A.
sa - lu - ta - - - - - ri me - o.
T.
ta - ri me - - - - - - o.
B.
sa - lu - ta - ri, sa - lu - ta - ri me - - - - o.
B.c.
29
V.1
V.2
S.1
Mag -
S.2
Mag -
A.
T.
B.
B.c.

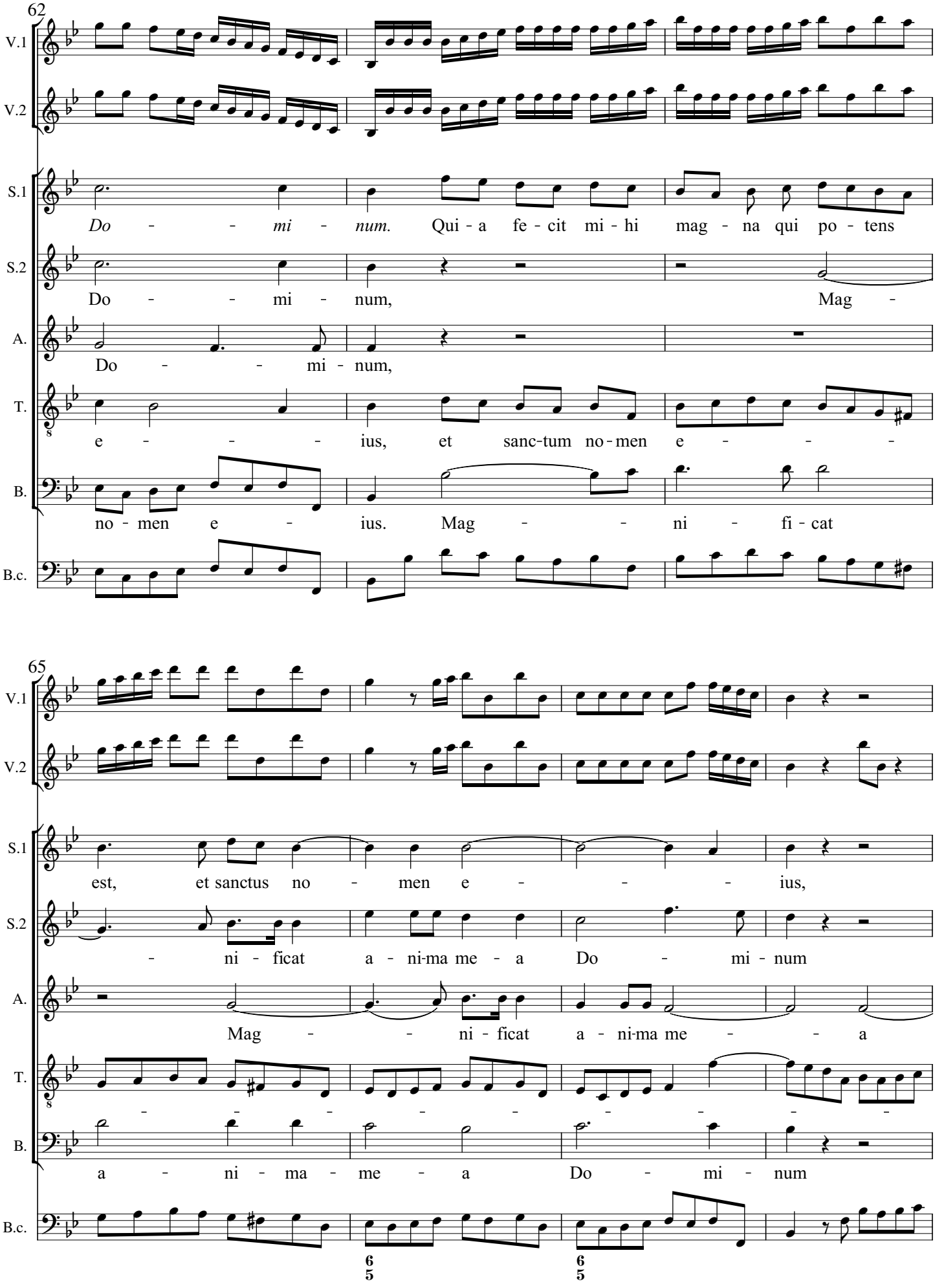

32
V.1
V.2
S.1
- - ni - fi - cat a - ni - ma me -
S.2
- - ni - fi - cat a - ni - ma me -
A.
Qui - a res - pe - xit, res - pe - - - xit hu - mi - li -
T.
Qui - a res - pe - xit, qui - a res - pe - xit hu - mi - li -
B.
Qui - a res - pe - - xit hu - mi - li - ta - te an -
B.c.

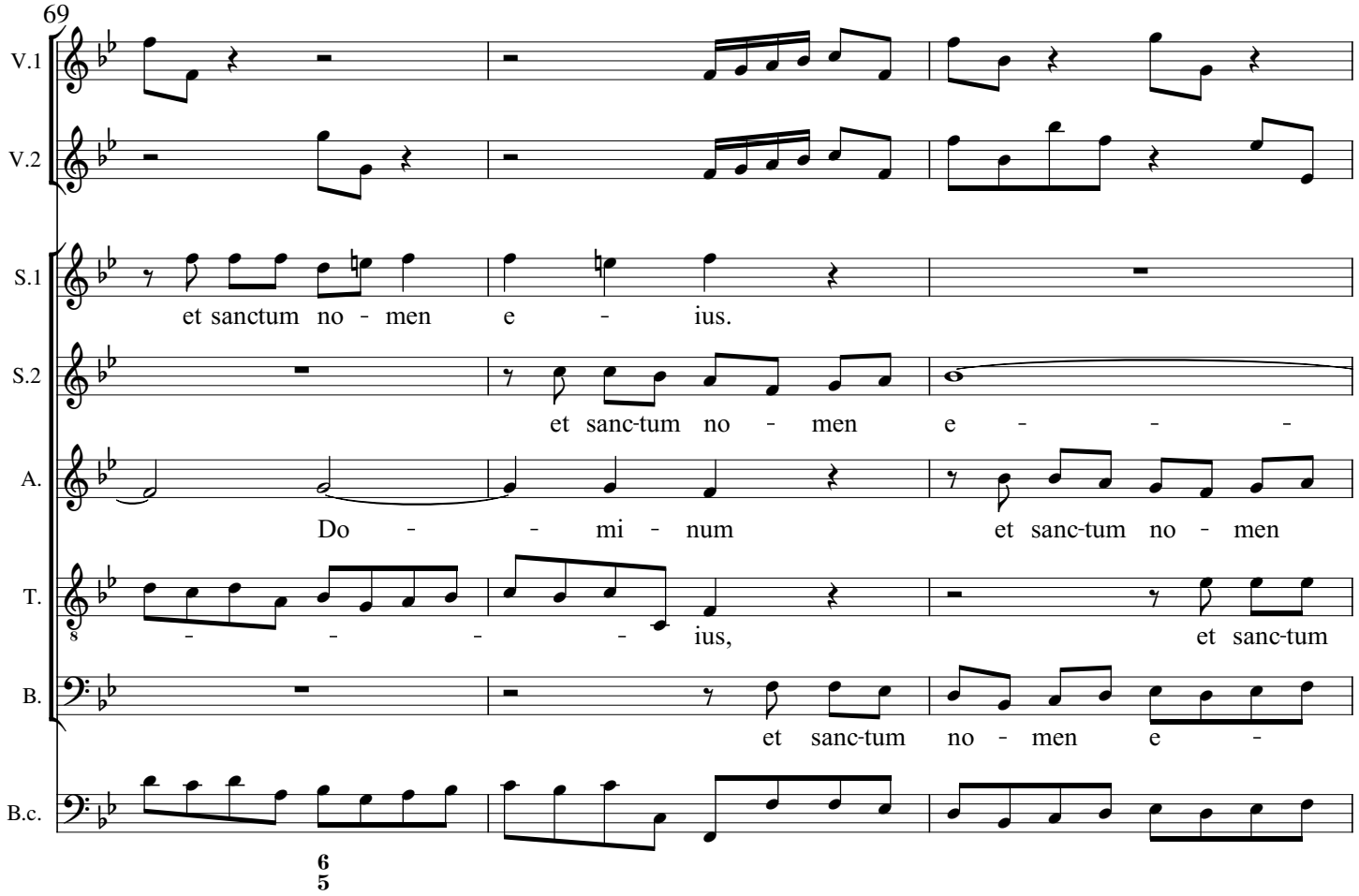

35
V.1
V.2
S.1
a Do - mi - num
S.2
a Do - mi - num
A.
ta - tem an - cil - lae su - ae: ec - ce e - nim ex hoc be - a - tam me di - cent
T.
ta - tem an - cil - lae - su - ae: ec - ce e - nim ex hoc be - a - tam me di - cent
B.
cil - lae su - - - ae,
B.c.

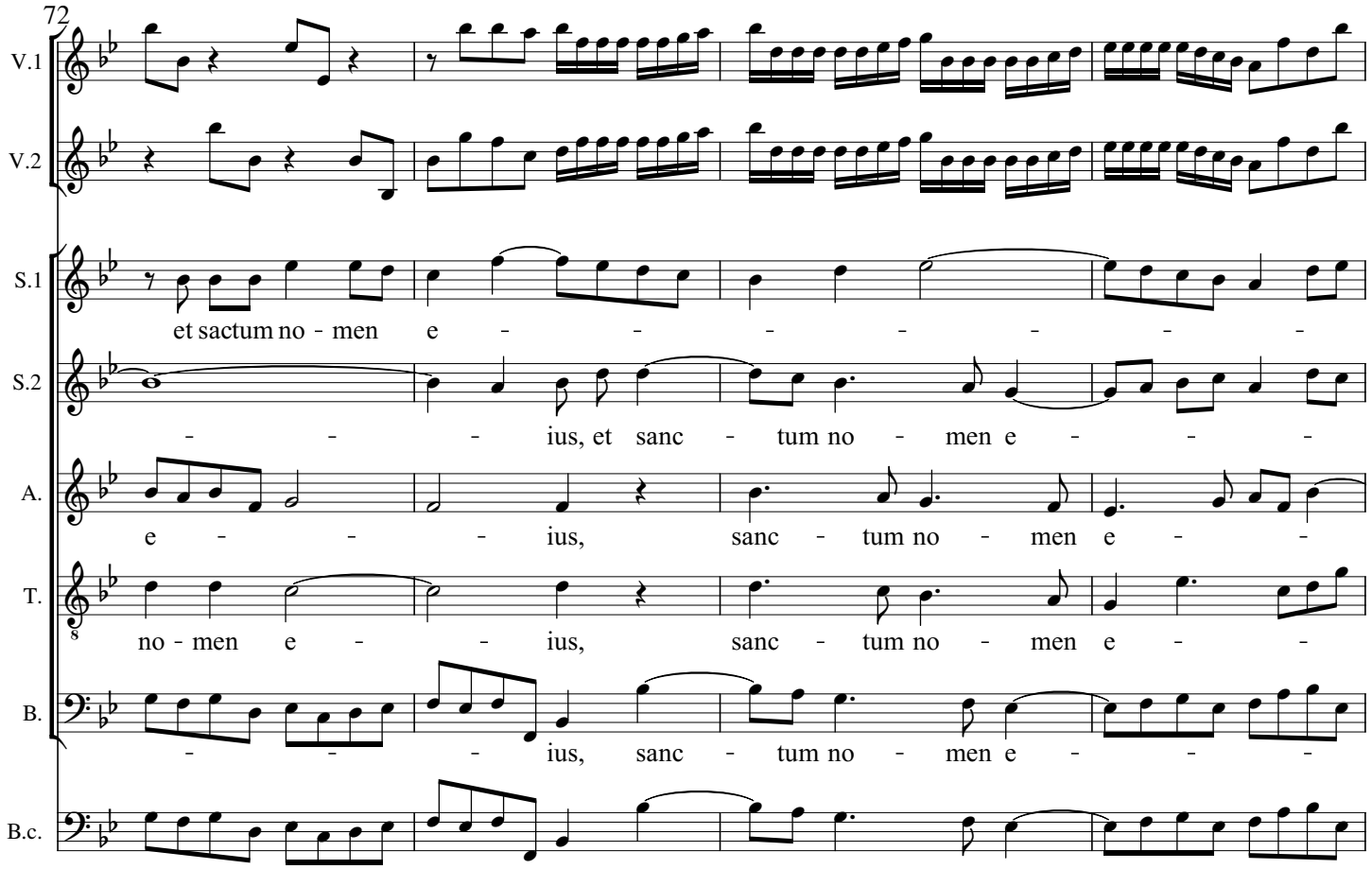

39
V.1
V.2
S.1
om - nes, om - nes, be - a - tam me di - cent om - nes, om-nes, om - nes ge -
S.2
om - nes, om - nes, be - a - tam me di - cent om - nes, om-nes, om - nes
A.
om - nes, om - nes, om - nes, om-nes ge - ne-ra - ti -
T.
om - nes, om - nes, om - nes, om-nes ge - ne-ra - ti -
B.
om - nes, om - nes, om - nes, om - nes ge - ne-ra - ti -
B.c.
43
V.1
V.2
S.1
- ne-ra-ti - o - nes, om - nes ge - ne - ra - ti - o - -
S.2
ge-ne-ra-ti - o - nes, om - nes ge-ne-ra - ti - o - nes.
A.
o - nes, om - nes ge - ne - ra - ti - o -
T.
o - nes, om-nes ge-ne-ra - ti - o - nes,
B.
o - nes, om - nes ge-ne - ra - ti - o -
B.c.
4 6
2

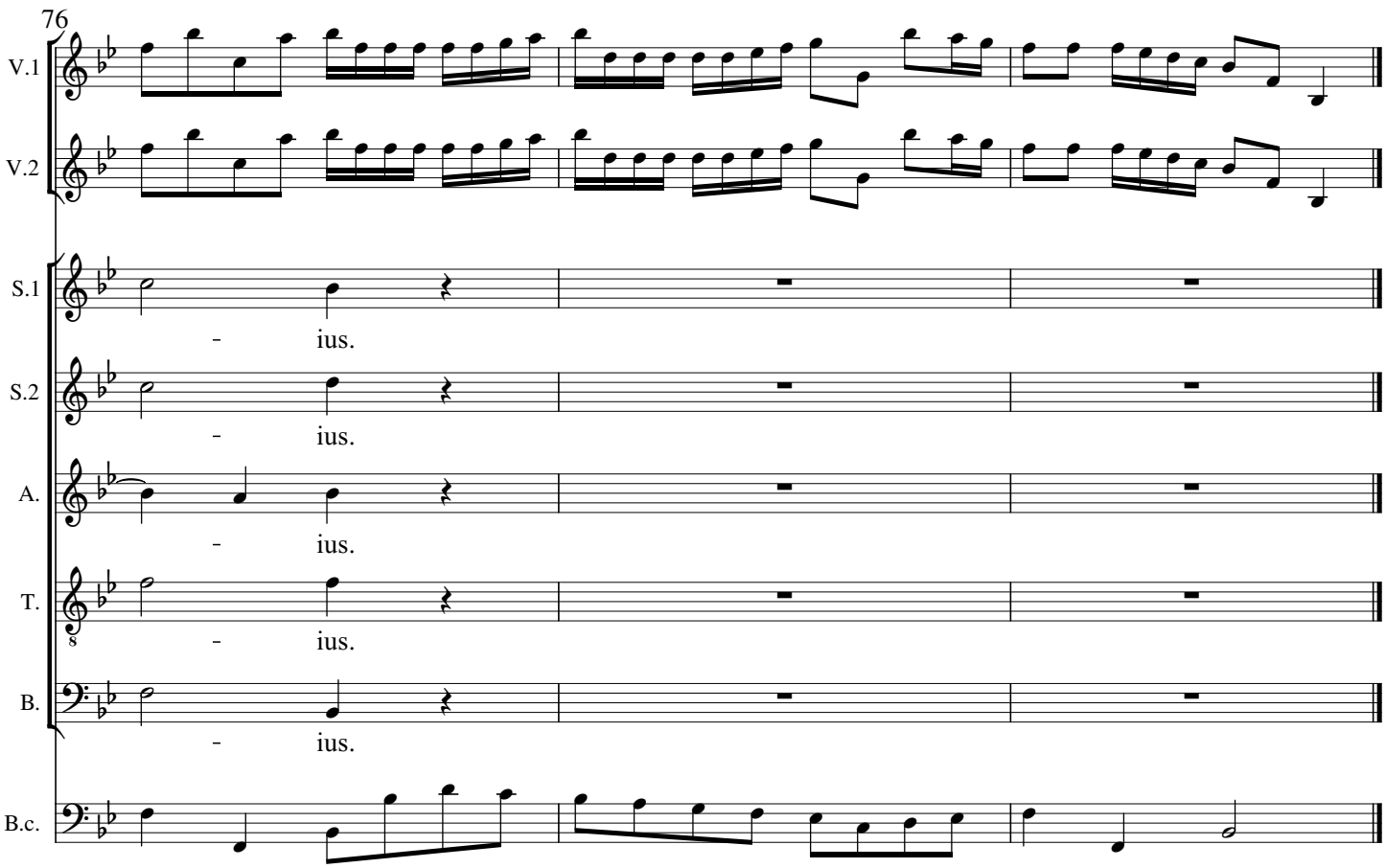

47
V.1
V.2
S.1
nes. Mag - ni - fi-cat a - ni - ma me - a
S.2
Mag - - ni - fi-cat a - ni - ma me - a
A.
nes, ec - ce e - nimex hoc be - a - tamme di - cent omnes ge-ne-ra - ti -
T.
ec - ce e - nimex hoc. Mag - - ni - ficat a - ni-mame - a
B.
nes, ec - ce e - nimex hoc be-a - tamme di - cent om - nes
B.c.
6
5
51
V.1
V.2
S.1
Do - mi - num om - nes,
S.2
Do - mi - num om - nes,be - a - tamme di - cent
A.
o - - nes, be-a - tamme di - cent om - nes,
T.
Do - mi - num, be-a - tamme di - cent om - nes,
B.
ge-ne-ra-ti - o - nes, ex hoc be - a - tamme di - cent
B.c.


55
V.1
V.2
S.1
om - nes ge-ne-ra-ti - o - - - - nes. Mag -
S.2
om - nes. Mag - -
A.
om - nes, om - nes gene-ra-ti-o - nes.
T.
om - nes, om - nes ge-ne-ra-ti - o - nes. Qui-a fe-cit mi-hi
B.
om - nes, om - nes ge-ne-ra-ti - o - - - nes. Qui-a
B.c.
59
V.1
V.2
S.1
ni - fi-cat a - ni - ma me - a
S.2
ni - fi-cat a - ni - ma me - a
A.
Mag - - - ni - ficat a - ni-ma me - a
T.
mag - na qui po - tens est, et sanc - tum no - men
B.
fe - cit mi - hi mag - na qui po-tens est et sanc - tum
B.c.

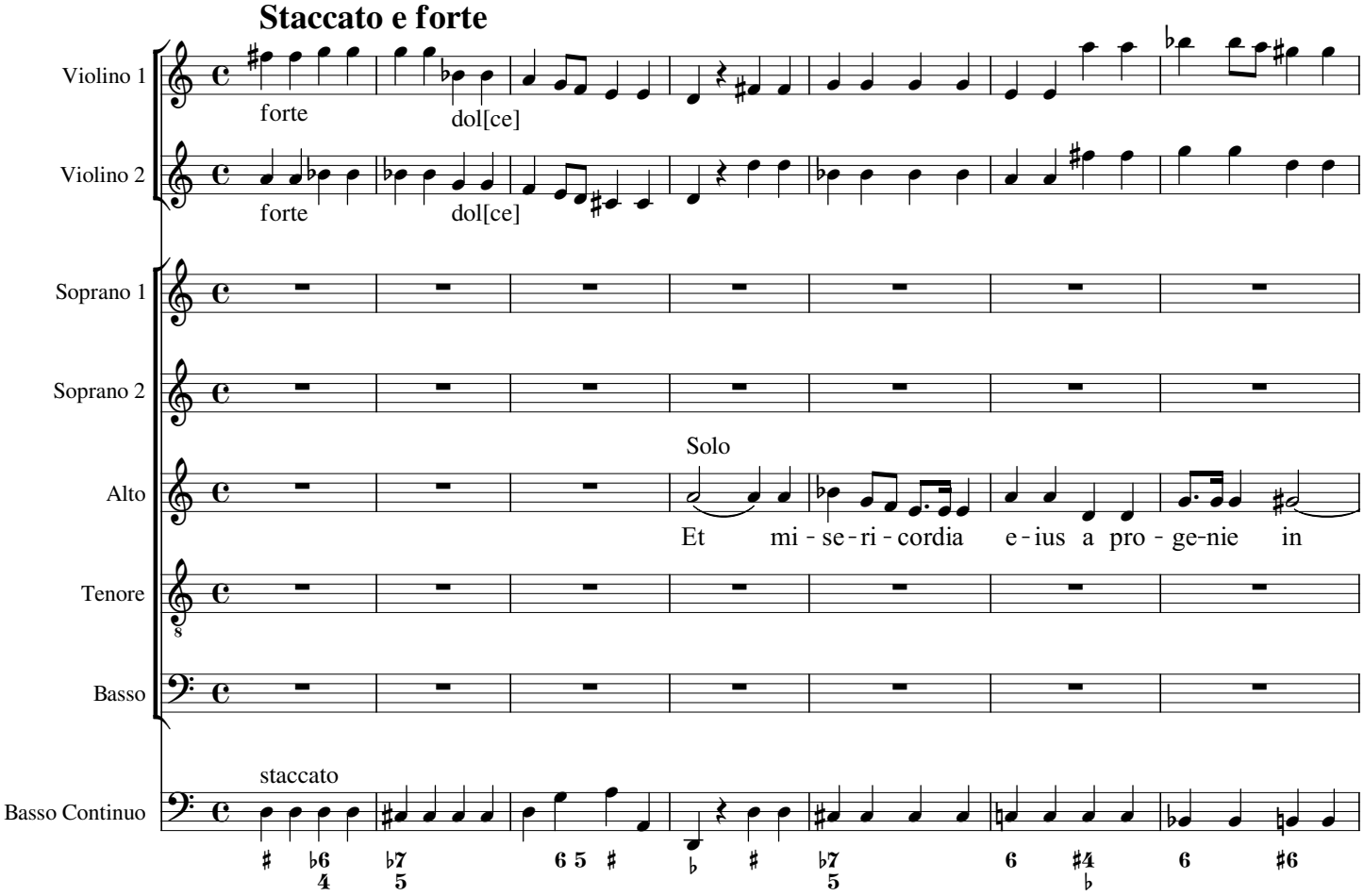

62
V.1
V.2
S.1
Do - - - mi - num. Qui - a fe - cit mi - hi mag - na qui po - tens
S.2
Do - - - mi - num, Mag -
A.
Do - - - mi - num,
T.
e - - - - ius, et sanc-tum no-men e - - - -
B.
no - men e - ius. Mag - - ni - fi - cat
B.c.
65
V.1
V.2
S.1
est, et sanctus no - men e - - - ius,
S.2
- ni - ficat a - ni-ma me - a Do - mi - num
A.
Mag - - ni - ficat a - ni-ma me - - a
T.
- - - - - - - - - - - -
B.
a - ni - ma - me - a Do - mi - num
B.c.
6 6
5 5

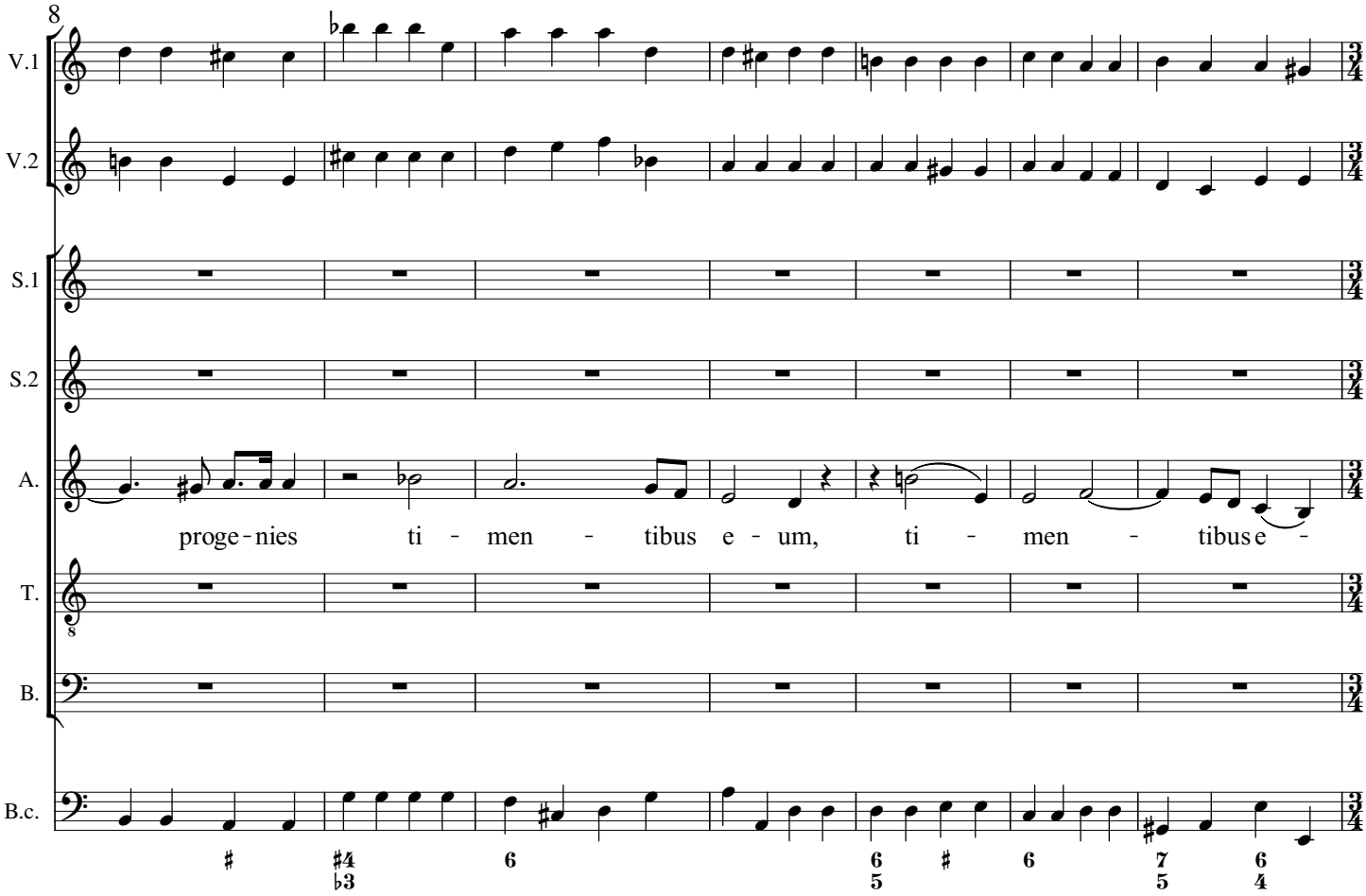

69
V.1
V.2
S.1
et sanctum no - men e - ius.
S.2
et sanc-tum no - men e - - -
A.
Do - - mi - num et sanc-tum no - men
T.
- - - - ius, et sanc-tum
B.
et sanc-tum no - men e -
B.c.
6
5

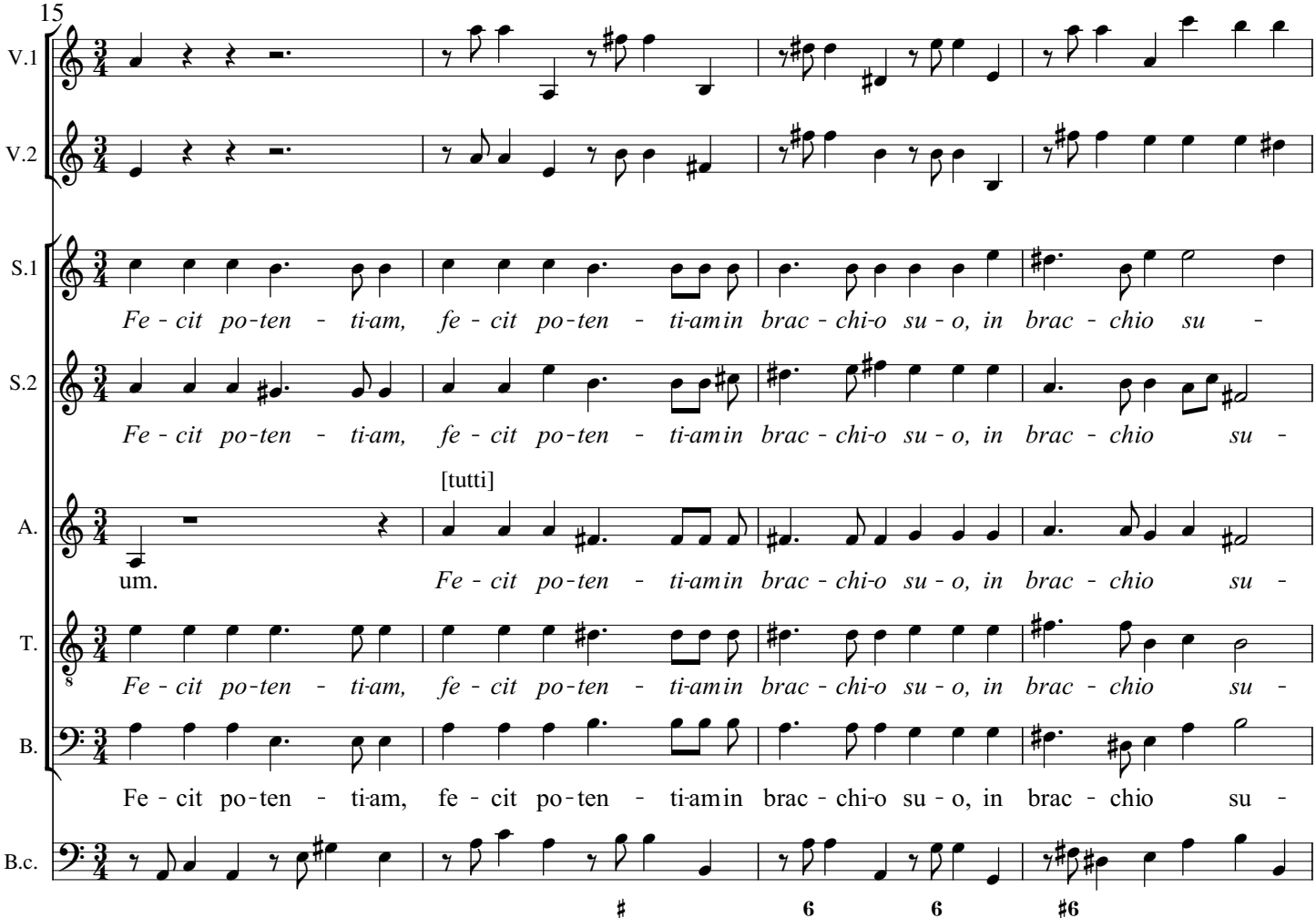

72
V.1
V.2
S.1
et sactum no - men e - - - - - -
S.2
- - - ius, et sanc - tum no - men e - - -
A.
e - - - ius, sanc - tum no - men e -
T.
no - men e - - ius, sanc - tum no - men e -
B.
- - - ius, sanc - tum no - men e - - -
B.c.

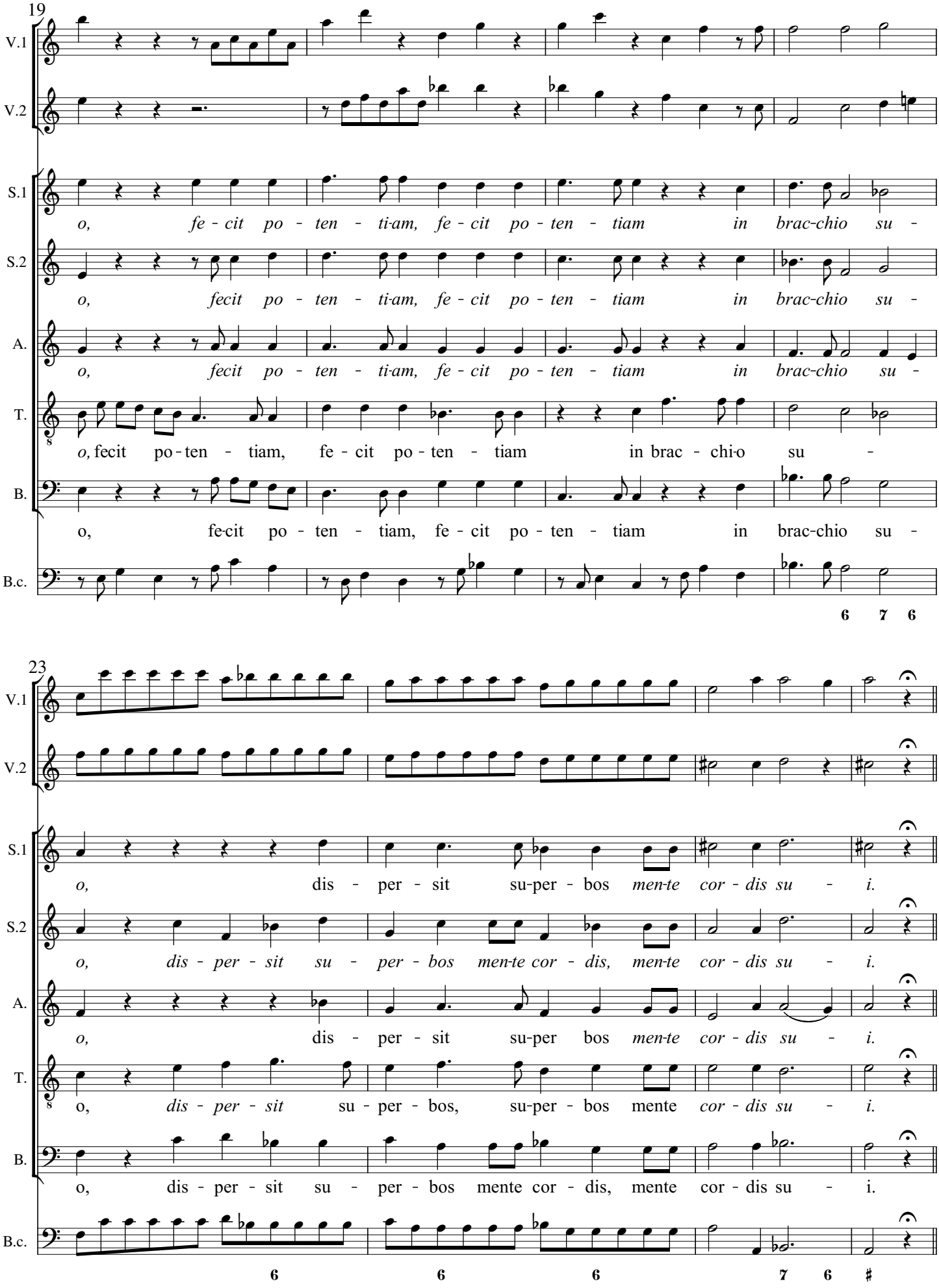


2. Et misericordia

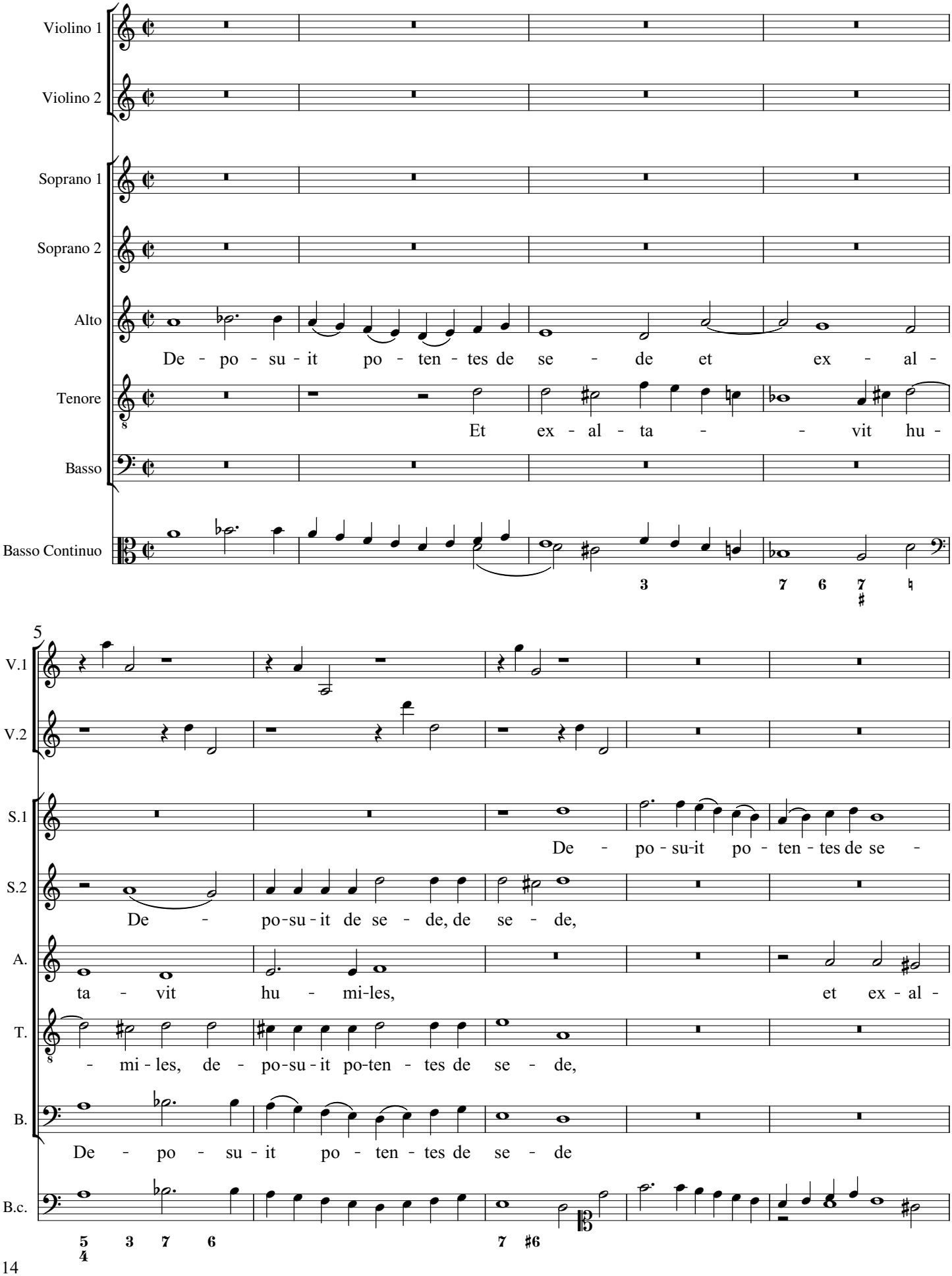


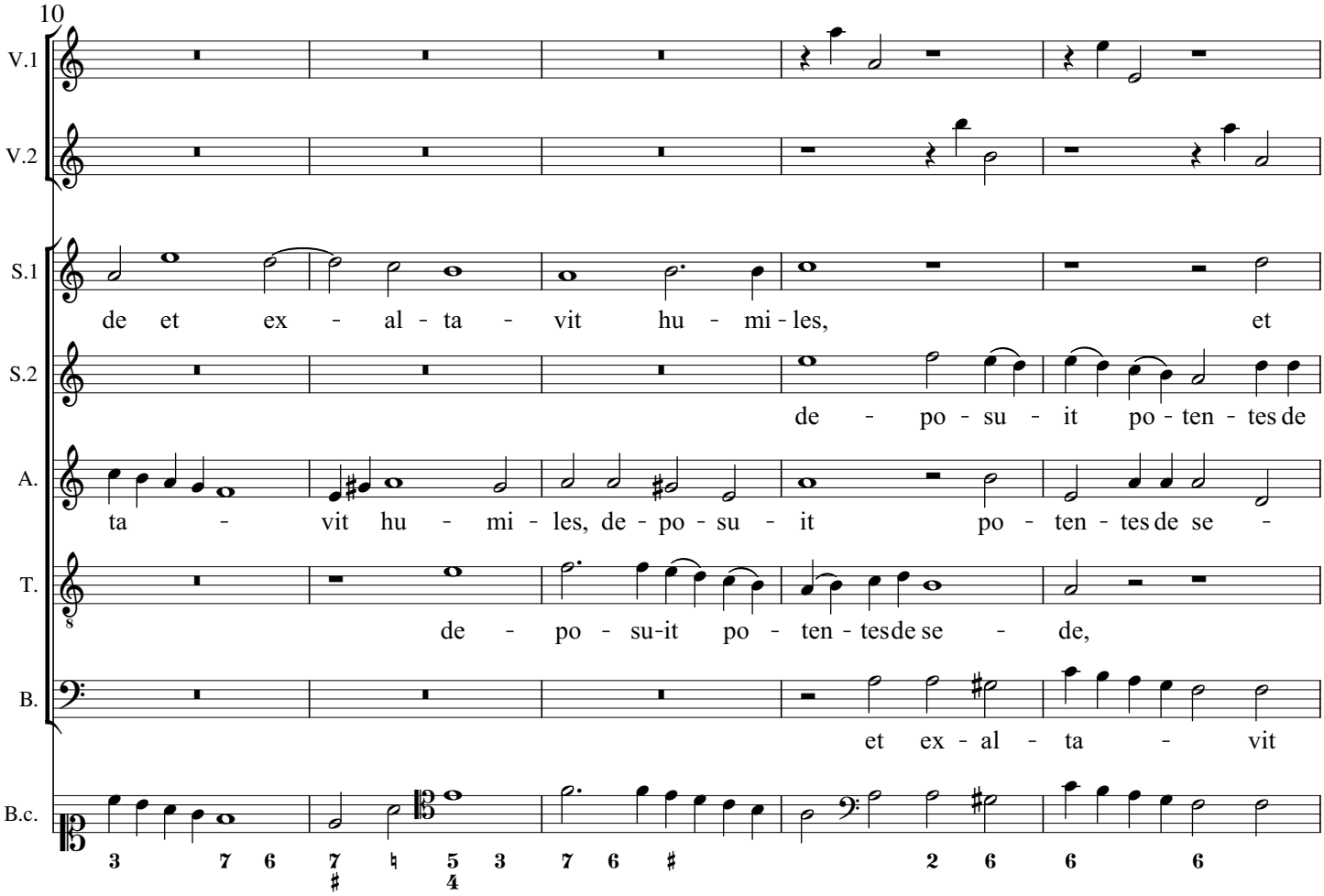

8
V.1
V.2
S.1
S.2
A.
T.
B.
B.c.
proge - nies ti - men - tibus e - um, ti - men - tibus e -

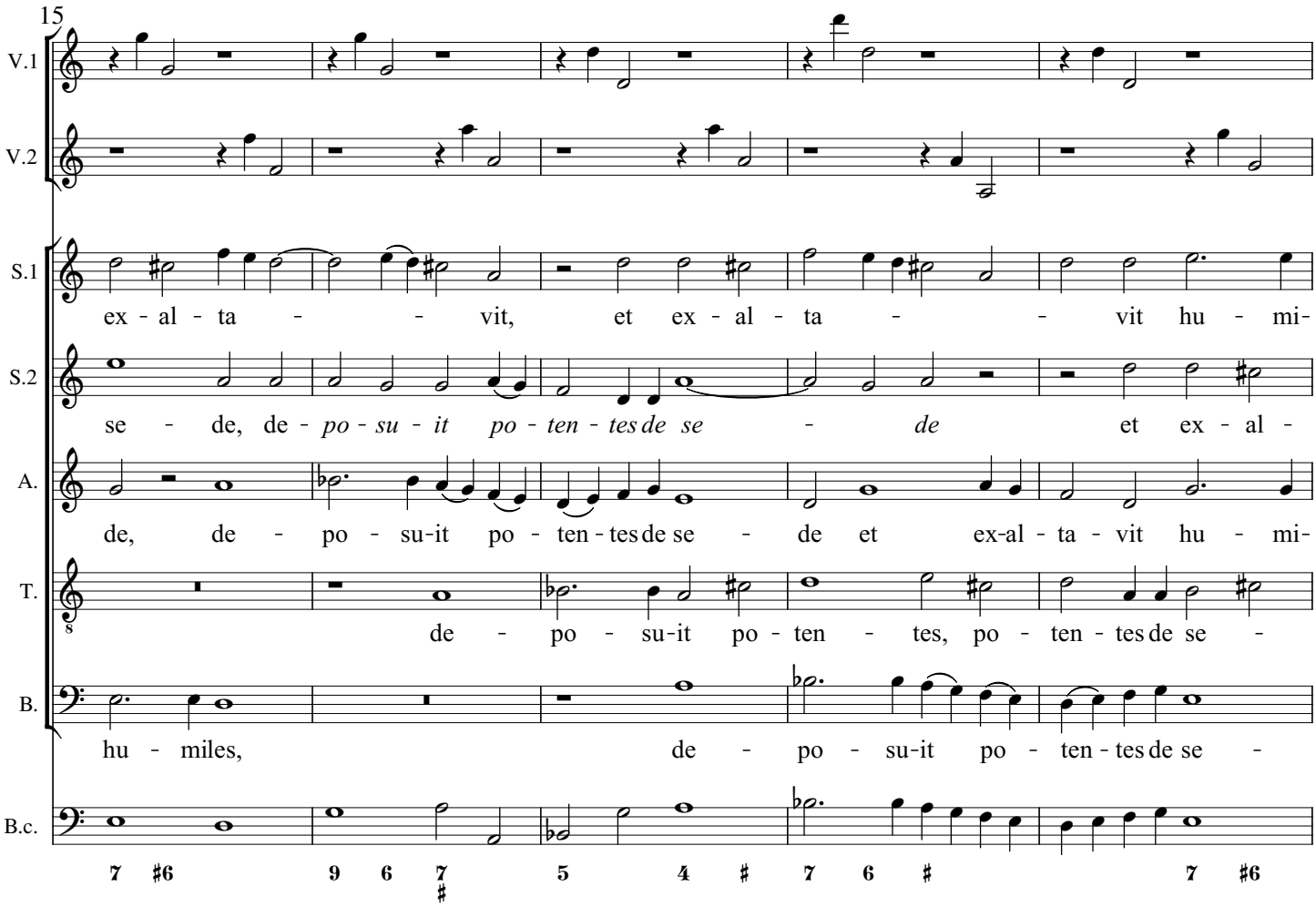

15
V.1
V.2
S.1
S.2
A.
T.
B.
B.c.
Fe - cit po-ten - ti-am, fe - cit po-ten - ti-amin brac - chi-o su - o, in brac - chio su -
Fe - cit po-ten - ti-am, fe - cit po-ten - ti-amin brac - chi-o su - o, in brac - chio su -
[tutti]
um.
Fe - cit po-ten - ti-amin brac - chi-o su - o, in brac - chio su -
Fe - cit po-ten - ti-am, fe - cit po-ten - ti-amin brac - chi-o su - o, in brac - chio su -
Fe - cit po-ten - ti-am, fe - cit po-ten - ti-amin brac - chi-o su - o, in brac - chio su -

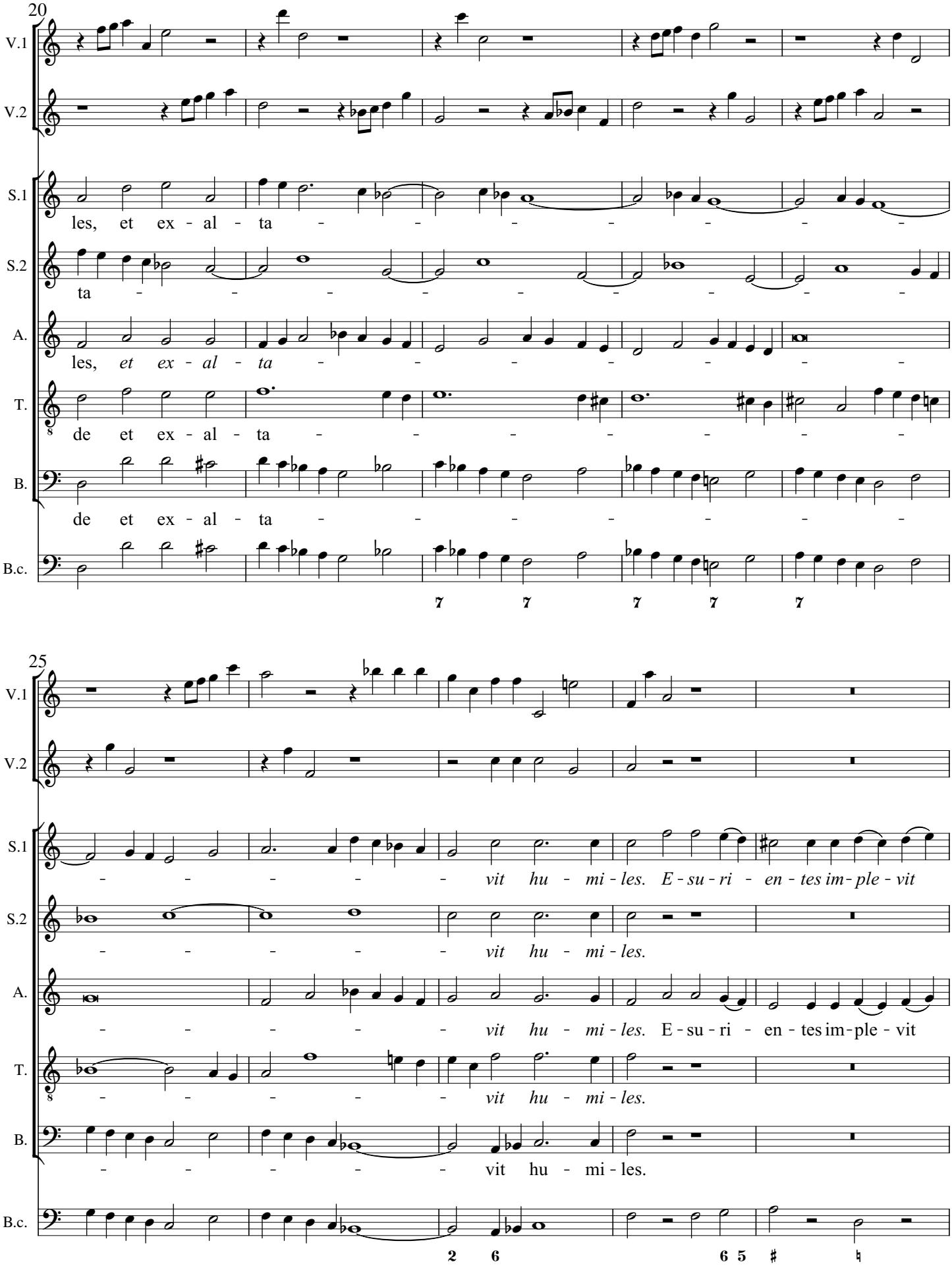

19
V.1
V.2
S.1
o, fe - cit po - ten - ti-am, fe - cit po - ten - tiam in brac-chio su -
S.2
o, fecit po - ten - ti-am, fe - cit po - ten - tiam in brac-chio su -
A.
o, fecit po - ten - ti-am, fe - cit po - ten - tiam in brac-chio su -
T.
o, fecit po - ten - tiam, fe - cit po - ten - tiam in brac - chi-o su -
B.
o, fe-cit po - ten - tiam, fe - cit po - ten - tiam in brac-chio su -
B.c.
6 7 6
23
V.1
V.2
S.1
o, dis - per - sit su-per - bos men-te cor - dis su - i.
S.2
o, dis - per - sit su - per - bos men-te cor - dis, men-te cor - dis su - i.
A.
o, dis - per - sit su-per bos men-te cor - dis su - i.
T.
o, dis - per - sit su - per - bos, su-per - bos mente cor - dis su - i.
B.
o, dis - per - sit su - per - bos mente cor - dis, mente cor - dis su - i.
B.c.
6 6 6 7 6 #

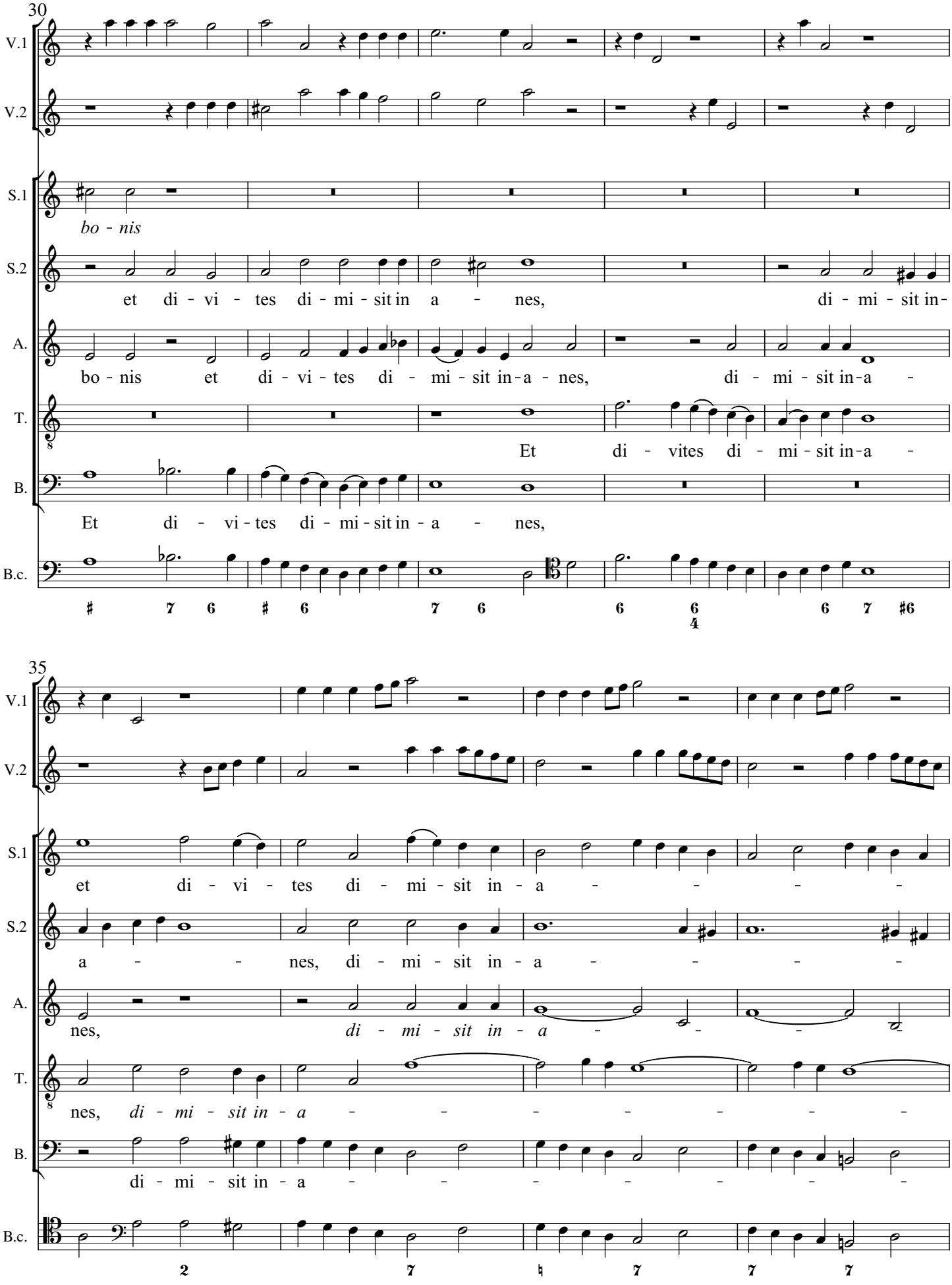
3. Deposuit

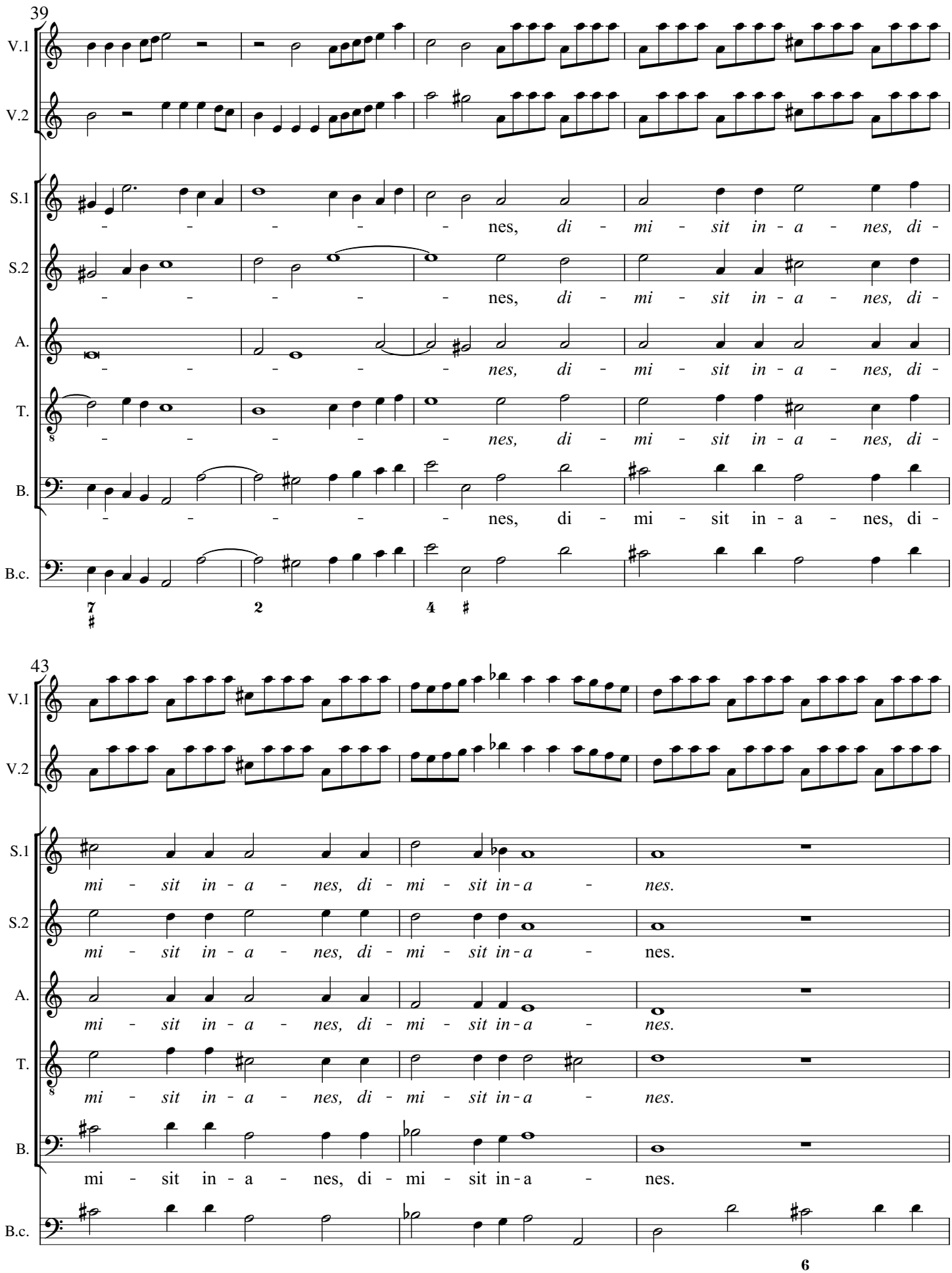

Violino 1
Violino 2
Soprano 1
Soprano 2
Alto
De - po - su - it po - ten - tes de se - de et ex - al -
Tenore
Et ex - al - ta - - vit hu -
Basso
Basso Continuo
5
V.1
V.2
S.1
De - po - su-it po - ten - tes de se -
S.2
De - po-su - it de se - de, de se - de,
A.
ta - vit hu - mi-les, et ex - al -
T.
- mi - les, de - po-su - it po-ten - tes de se - de,
B.
De - po - su - it po - ten - tes de se - de
B.c.

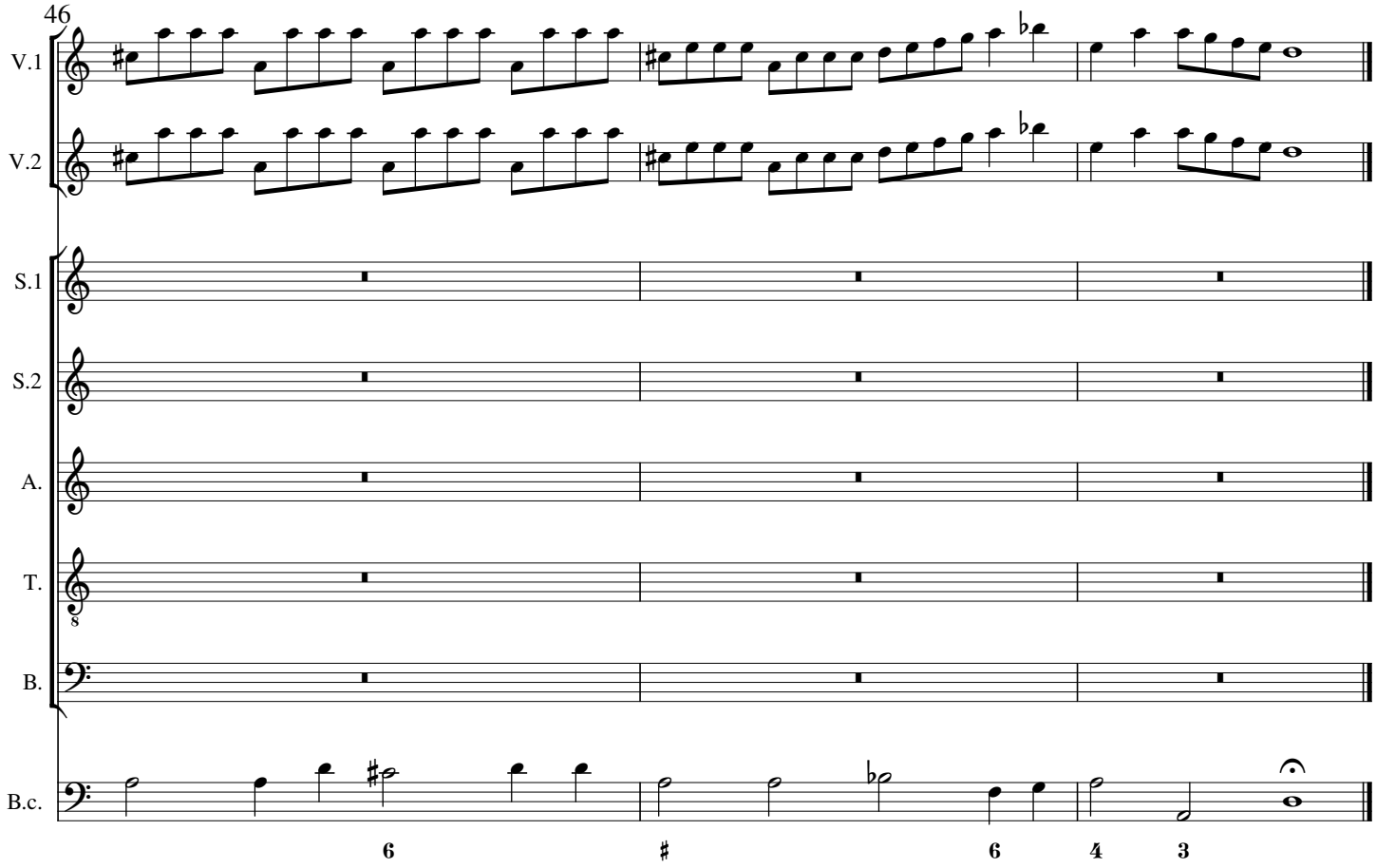

10
V.1
V.2
S.1
de et ex - al - ta - vit hu - mi - les, et
S.2
de - po - su - it po - ten - tes de
A.
ta - vit hu - mi - les, de - po - su - it po - ten - tes de se -
T.
de - po - su-it po - ten - tes de se - de,
B.
et ex - al - ta - vit
B.c.


15
V.1
V.2
S.1
ex - al - ta - - vit, et ex - al - ta - - vit hu - mi-
S.2
se - de, de - po - su - it po - ten - tes de se - de et ex - al -
A.
de, de - po - su-it po - ten - tes de se - de et ex-al - ta - vit hu - mi-
T.
de - po - su-it po - ten - tes, po - ten - tes de se -
B.
hu - miles, de - po - su-it po - ten - tes de se -
B.c.

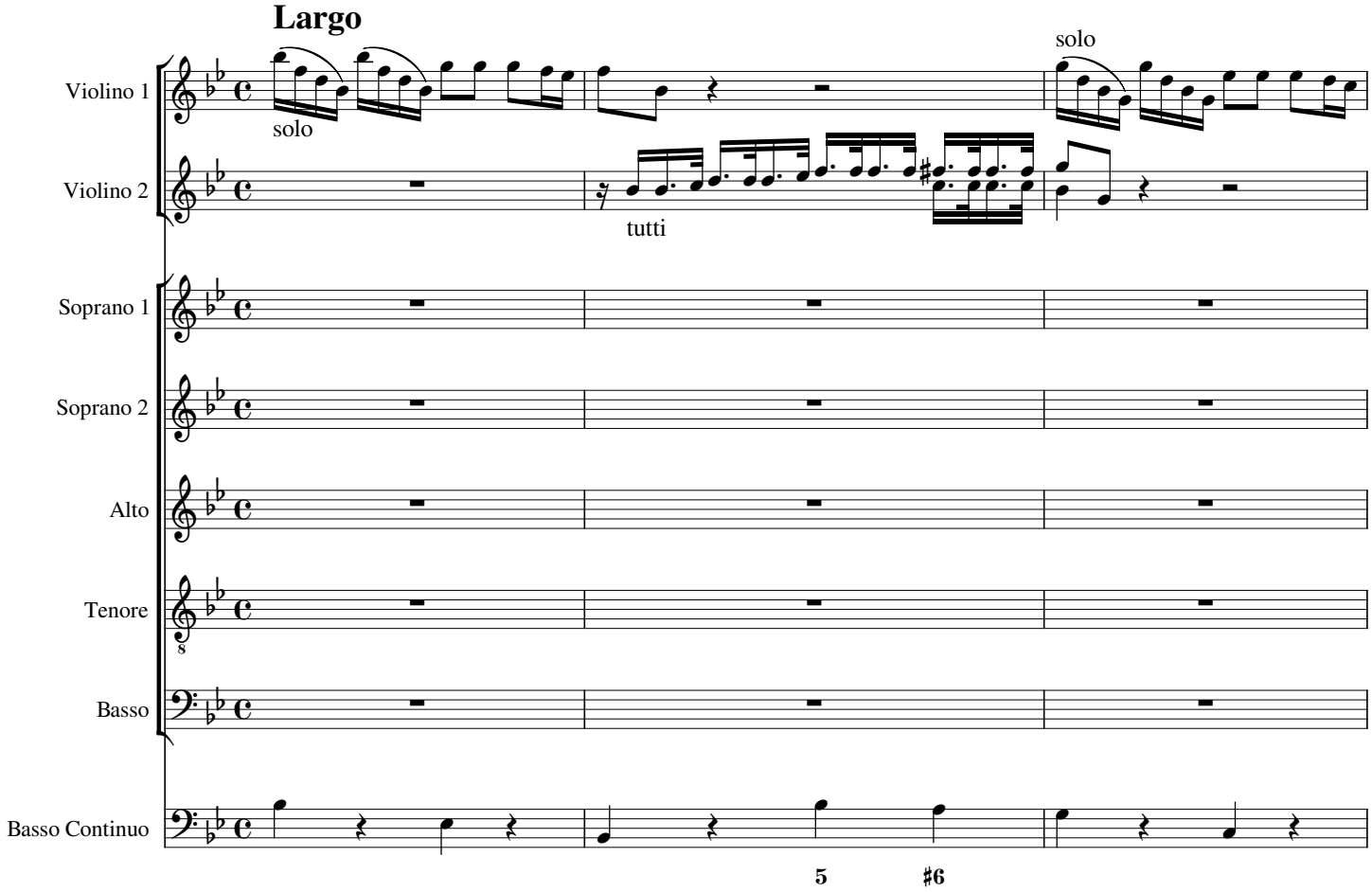

20
V.1
V.2
S.1
les, et ex - al - ta - - - - - - - -
S.2
ta - - - - - - - - - -
A.
les, et ex - al - ta - - - - - - - -
T.
de et ex - al - ta - - - - - - - -
B.
de et ex - al - ta - - - - - - - -
B.c.
7 7 7 7 7
25
V.1
V.2
S.1
- - - - - vit hu - mi - les. E - su - ri - en - tes im - ple - vit
S.2
- - - - - vit hu - mi - les.
A.
- - - - - vit hu - mi - les. E - su - ri - en - tes im - ple - vit
T.
- - - - - vit hu - mi - les.
B.
- - - - - vit hu - mi - les.
B.c.
2 6 6 5 # ♮

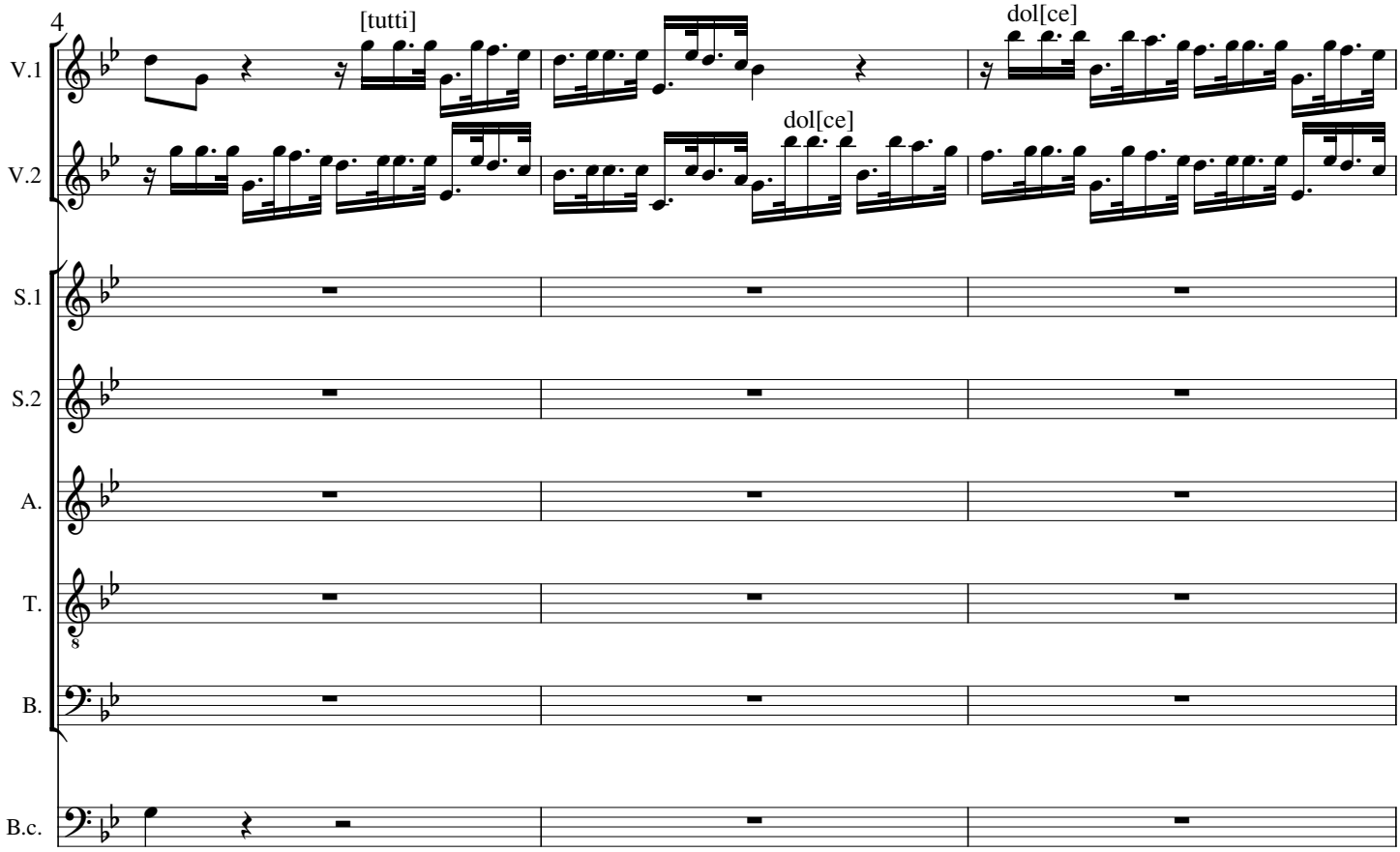

30
V.1
V.2
S.1
bo - nis
S.2
et di - vi - tes di - mi - sit in a - nes, di - mi - sit in-
A.
bo - nis et di - vi - tes di - mi - sit in - a - nes, di - mi - sit in - a -
T.
Et di - vites di - mi - sit in - a -
B.
Et di - vi - tes di - mi - sit in - a - nes,
B.c.
35
V.1
V.2
S.1
et di - vi - tes di - mi - sit in - a - - - -
S.2
a - - nes, di - mi - sit in - a - - - -
A.
nes, di - mi - sit in - a - - -
T.
nes, di - mi - sit in - a - - - - - - -
B.
di - mi - sit in - a - - - - - - -
B.c.

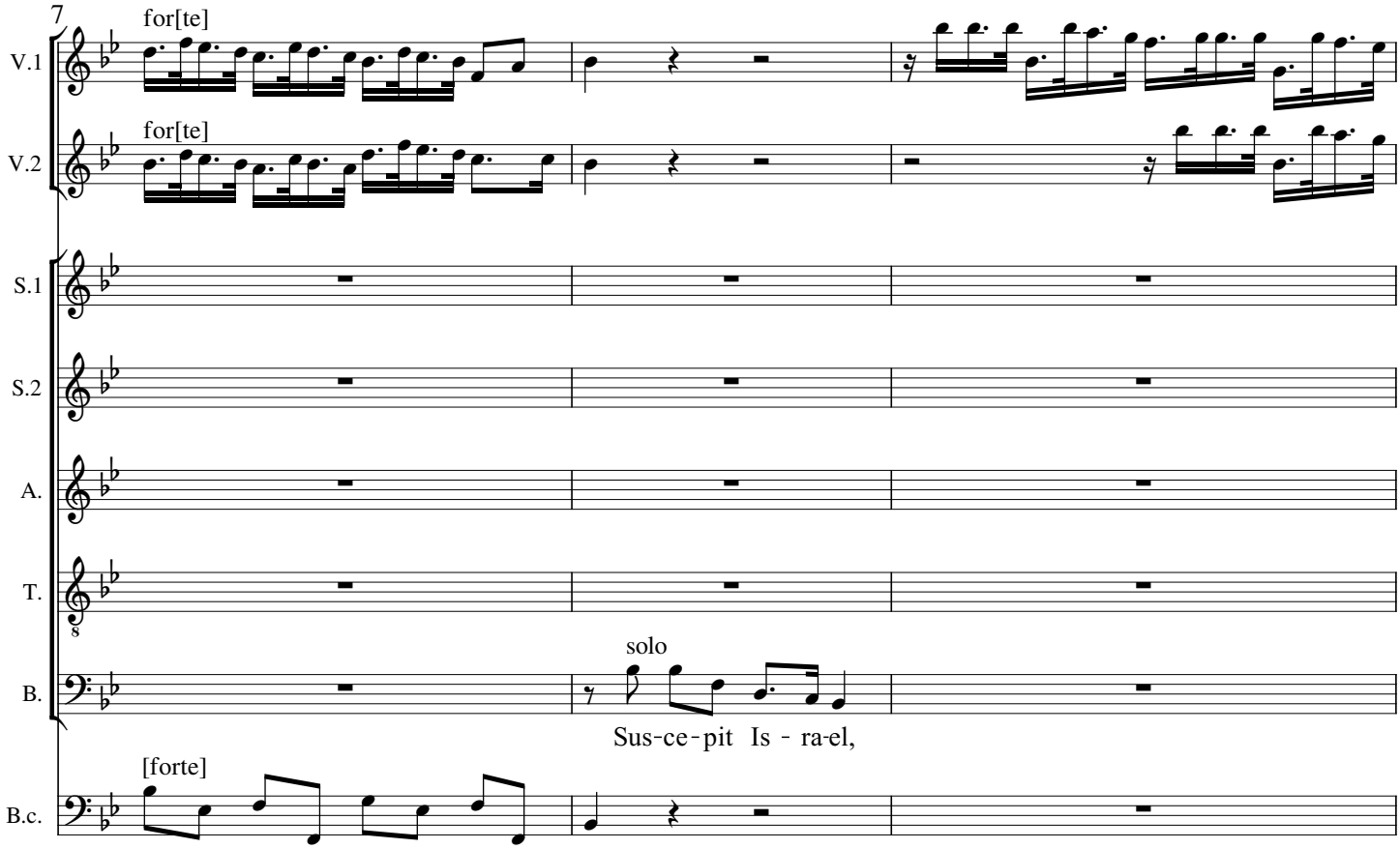

39
V.1
V.2
S.1
S.2
A.
T.
B.
B.c.
nes, di - mi - sit in - a - nes, di -
nes, di - mi - sit in - a - nes, di -
nes, di - mi - sit in - a - nes, di -
nes, di - mi - sit in - a - nes, di -
nes, di - mi - sit in - a - nes, di -
7
2
4
43
mi - sit in - a - nes, di - mi - sit in - a - nes.
mi - sit in - a - nes, di - mi - sit in - a - nes.
mi - sit in - a - nes, di - mi - sit in - a - nes.
mi - sit in - a - nes, di - mi - sit in - a - nes.
mi - sit in - a - nes, di - mi - sit in - a - nes.
6

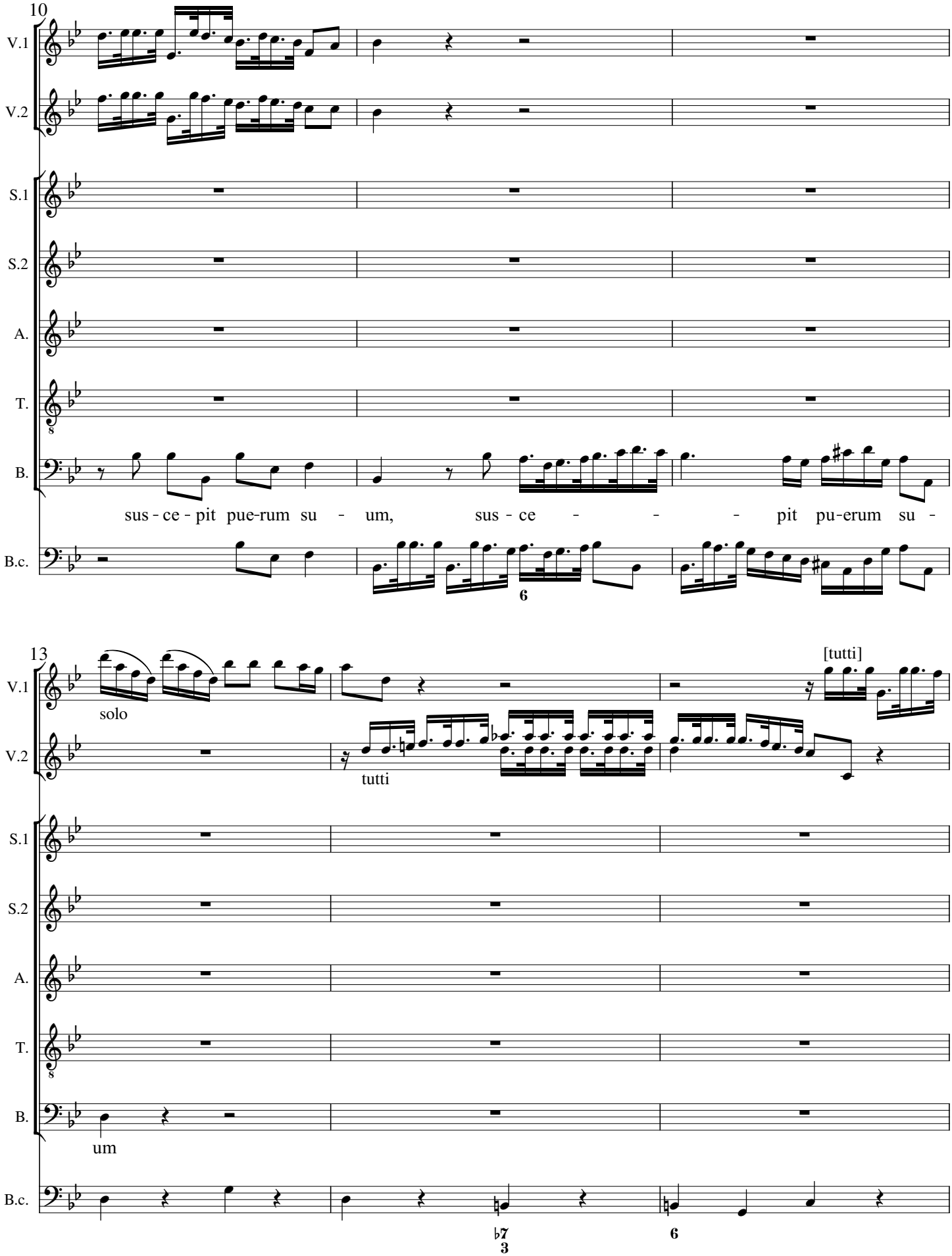


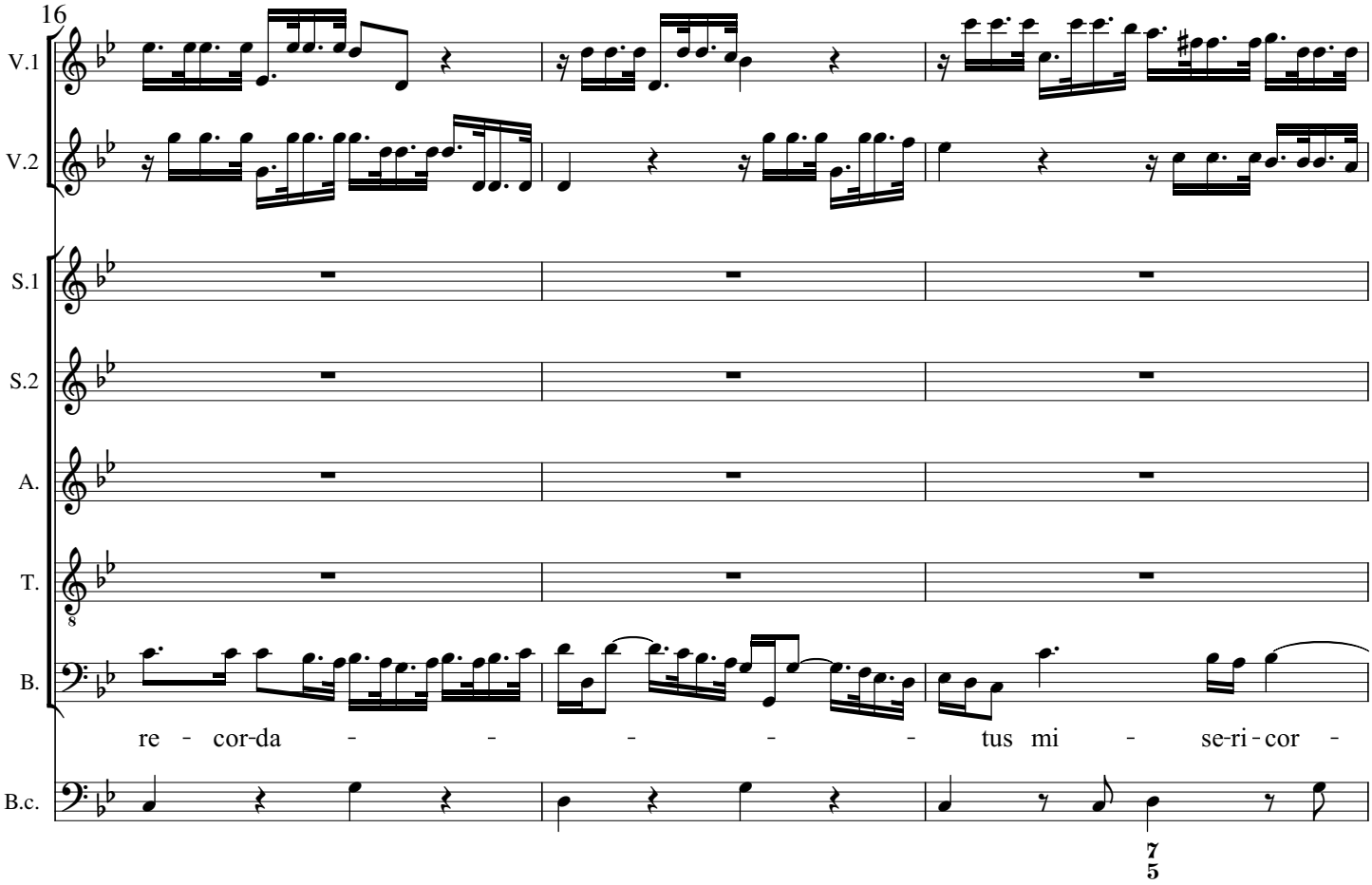
4. Suscepit Israel

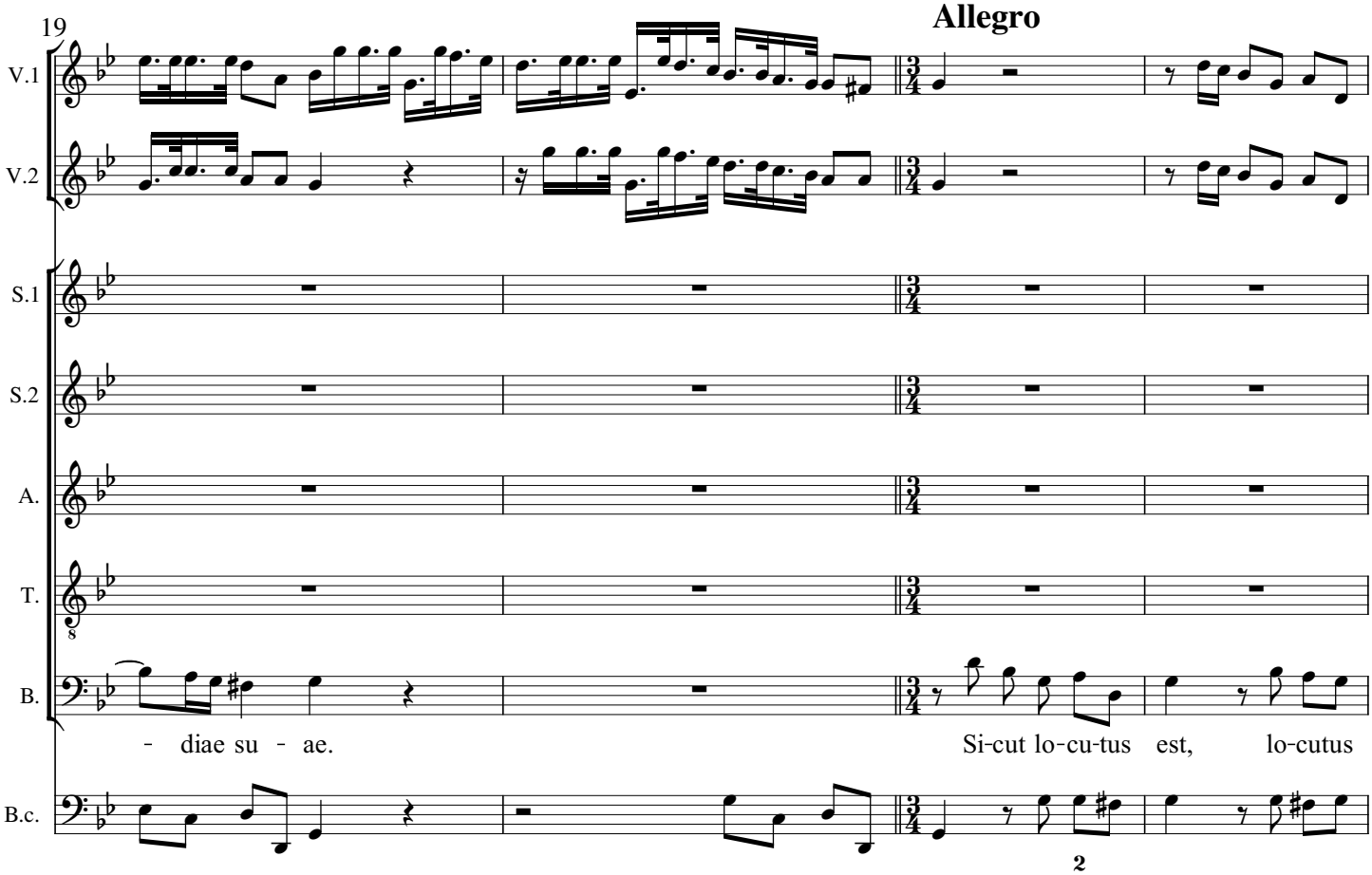


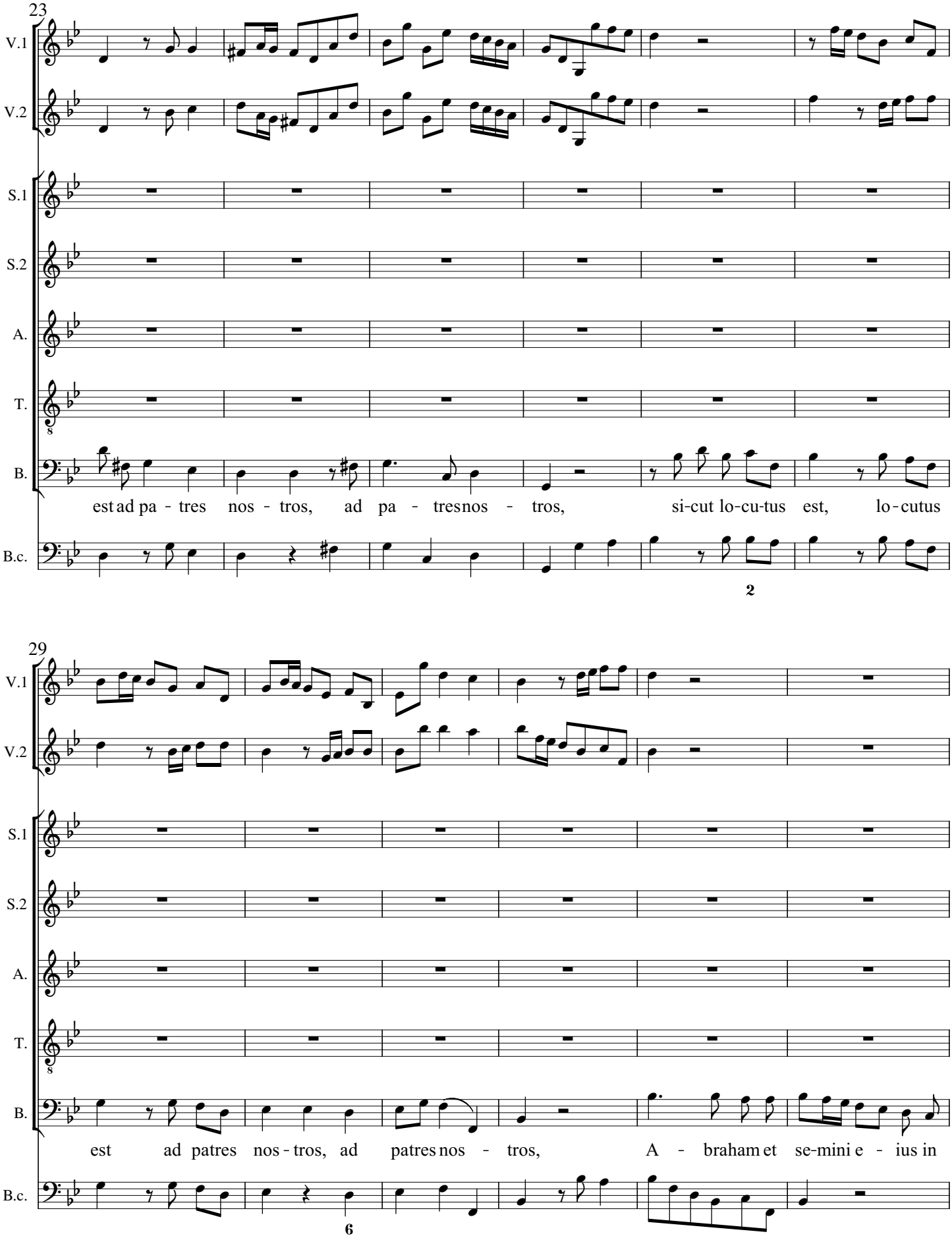

4
[tutti]
dol[ce]
dol[ce]
V.1
V.2
S.1
S.2
A.
T.
B.
B.c.

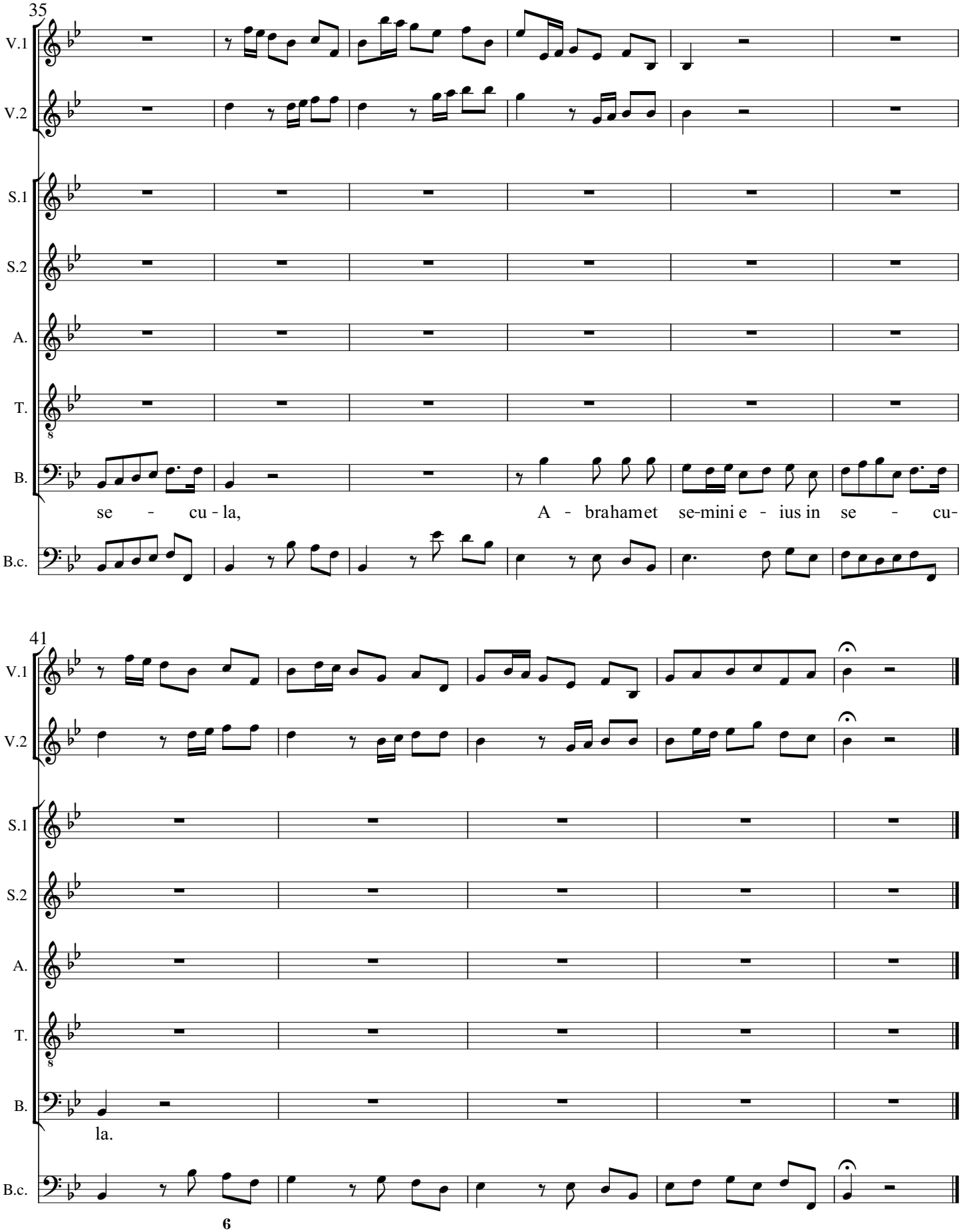

7
for[te]
for[te]
solo
Sus-ce-pit Is - ra-el,
[forte]
V.1
V.2
S.1
S.2
A.
T.
B.
B.c.


10
V.1
V.2
S.1
S.2
A.
T.
B.
B.c.
sus - ce - pit pue-rum su - um, sus - ce - - - pit pu-erum su -
6
13
[tutti]
solo
tutti
um
♭7
3
6

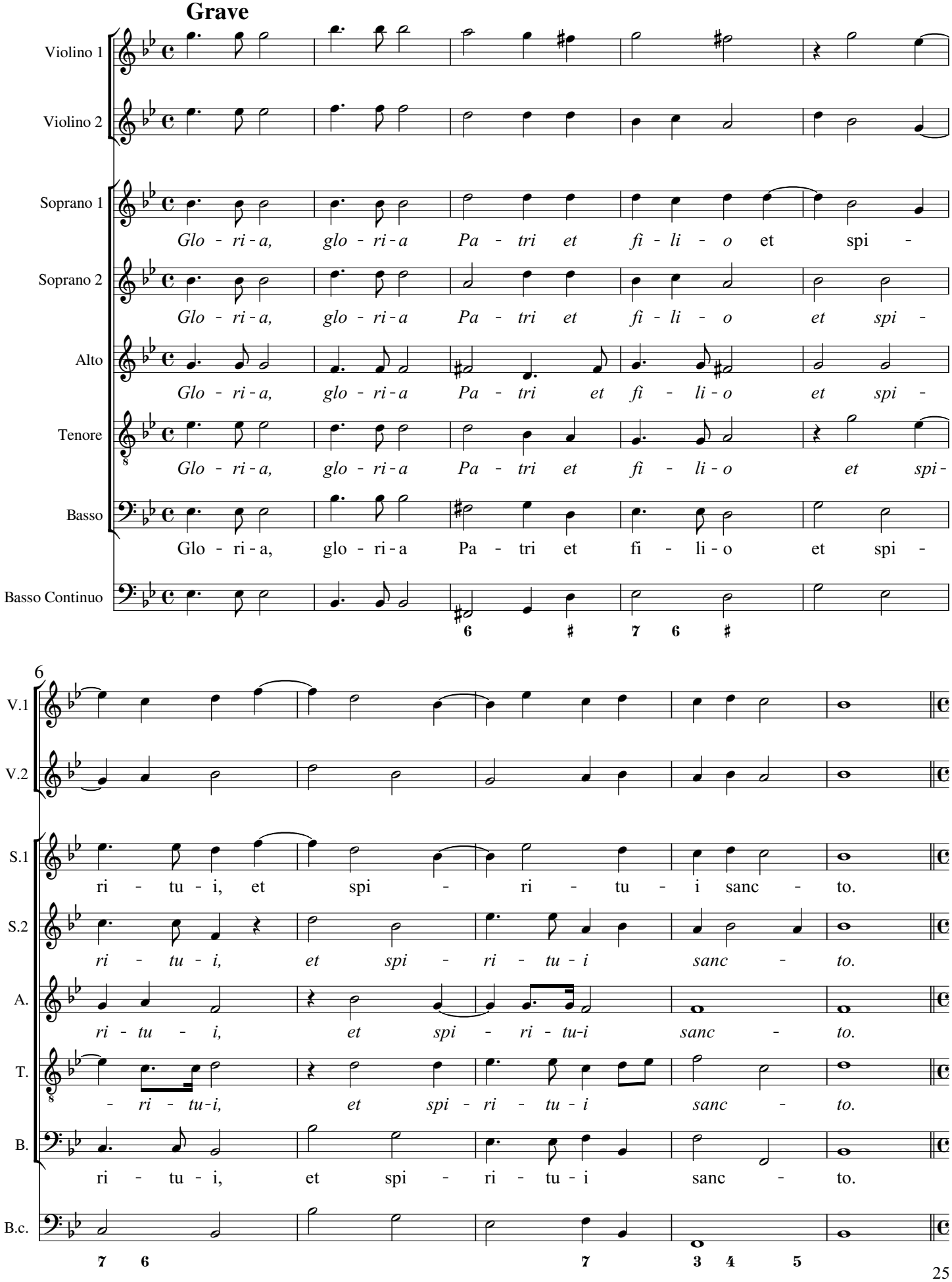

16
V.1
V.2
S.1
S.2
A.
T.
B.
B.c.
re - cor-da - - - - - tus mi - se-ri - cor -
7
5

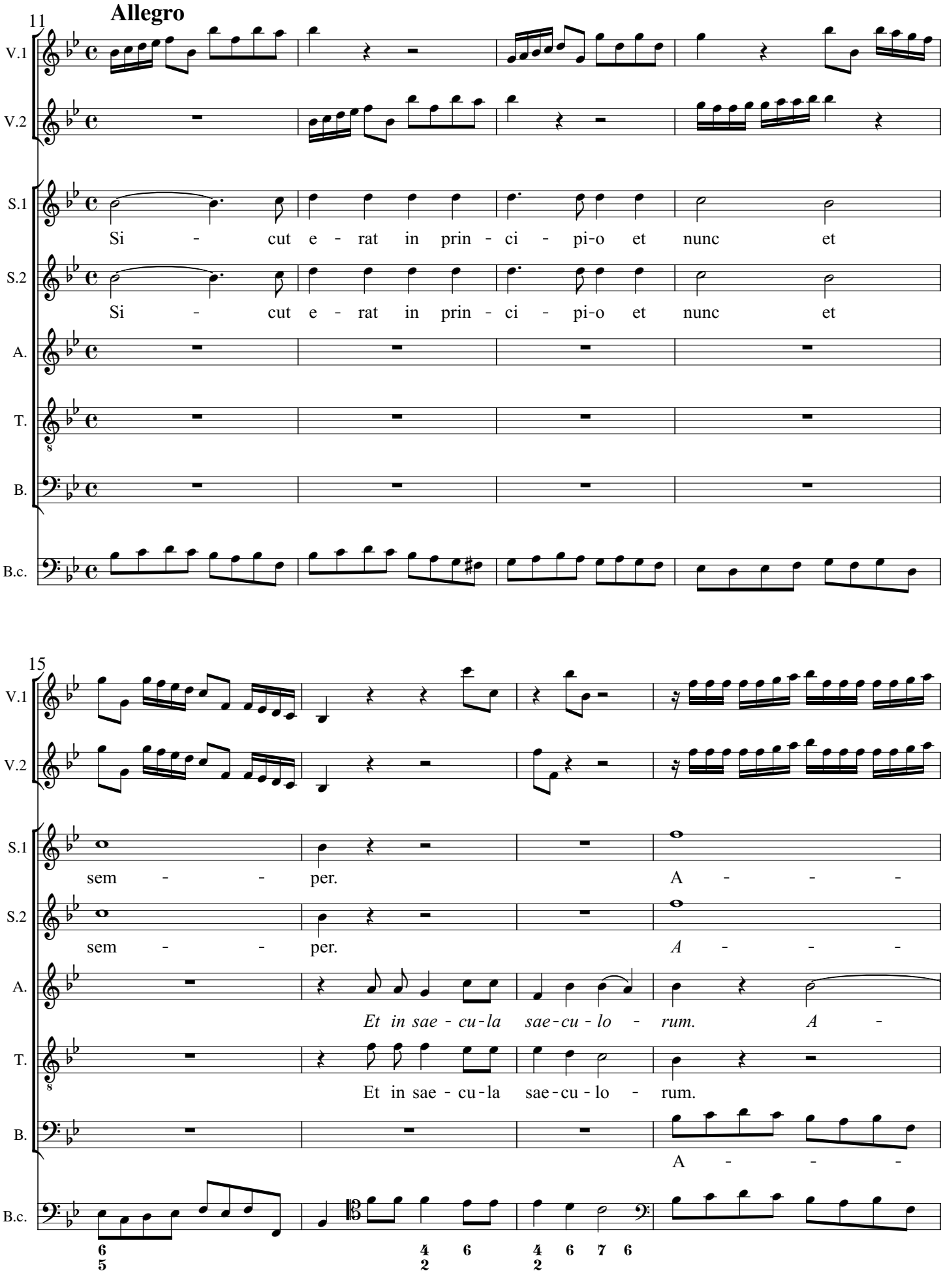

19
Allegro
V.1
V.2
S.1
S.2
A.
T.
B.
B.c.
- diae su - ae.
Si-cut lo-cu-tus est, lo-cutus
2

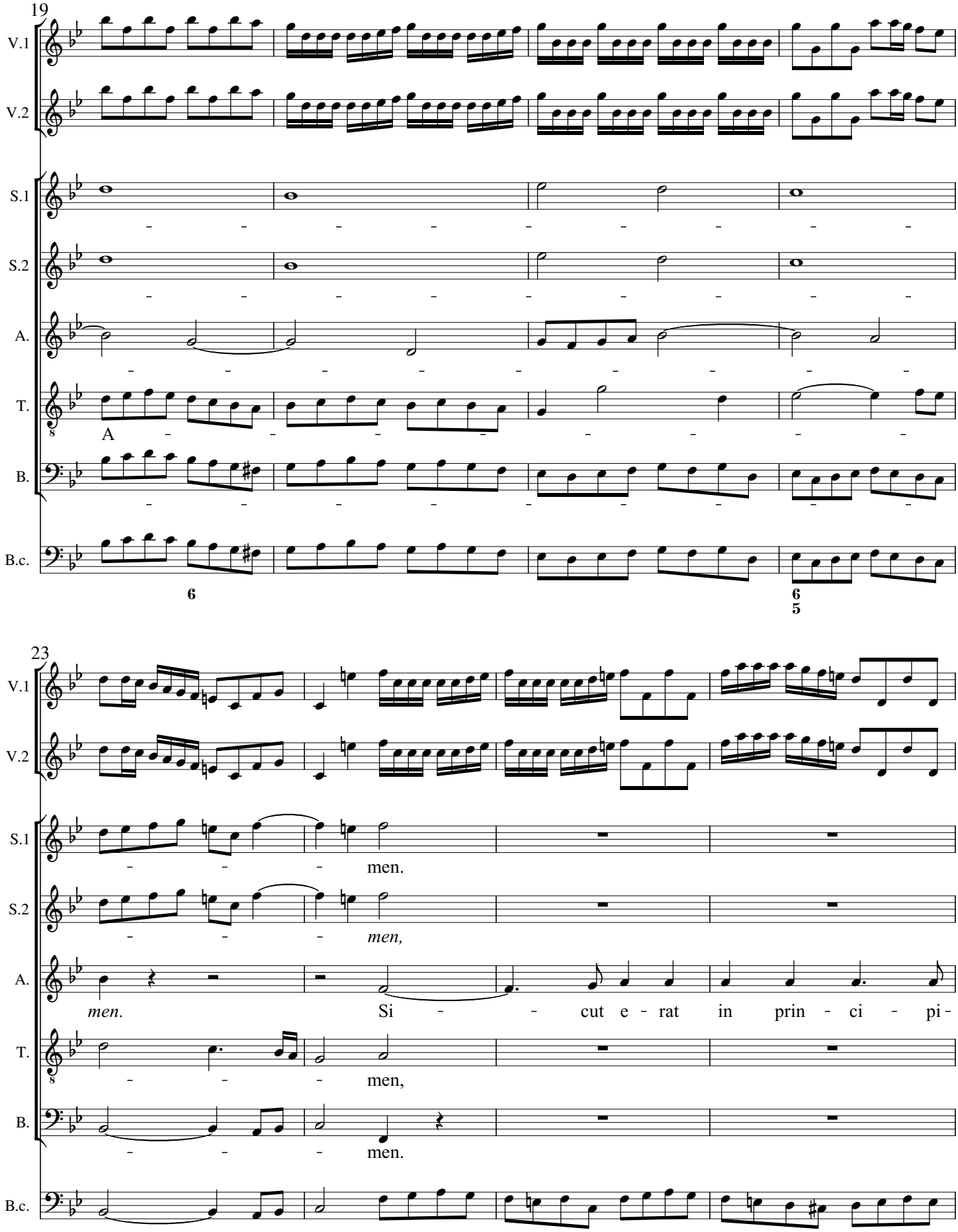

23
V.1
V.2
S.1
S.2
A.
T.
B.
B.c.
est ad pa - tres nos - tros, ad pa - tres nos - tros, si-cut lo-cu-tus est, lo - cutus
2
29
V.1
V.2
S.1
S.2
A.
T.
B.
B.c.
est ad patres nos - tros, ad patres nos - tros, A - braham et se-mini e - ius in
6

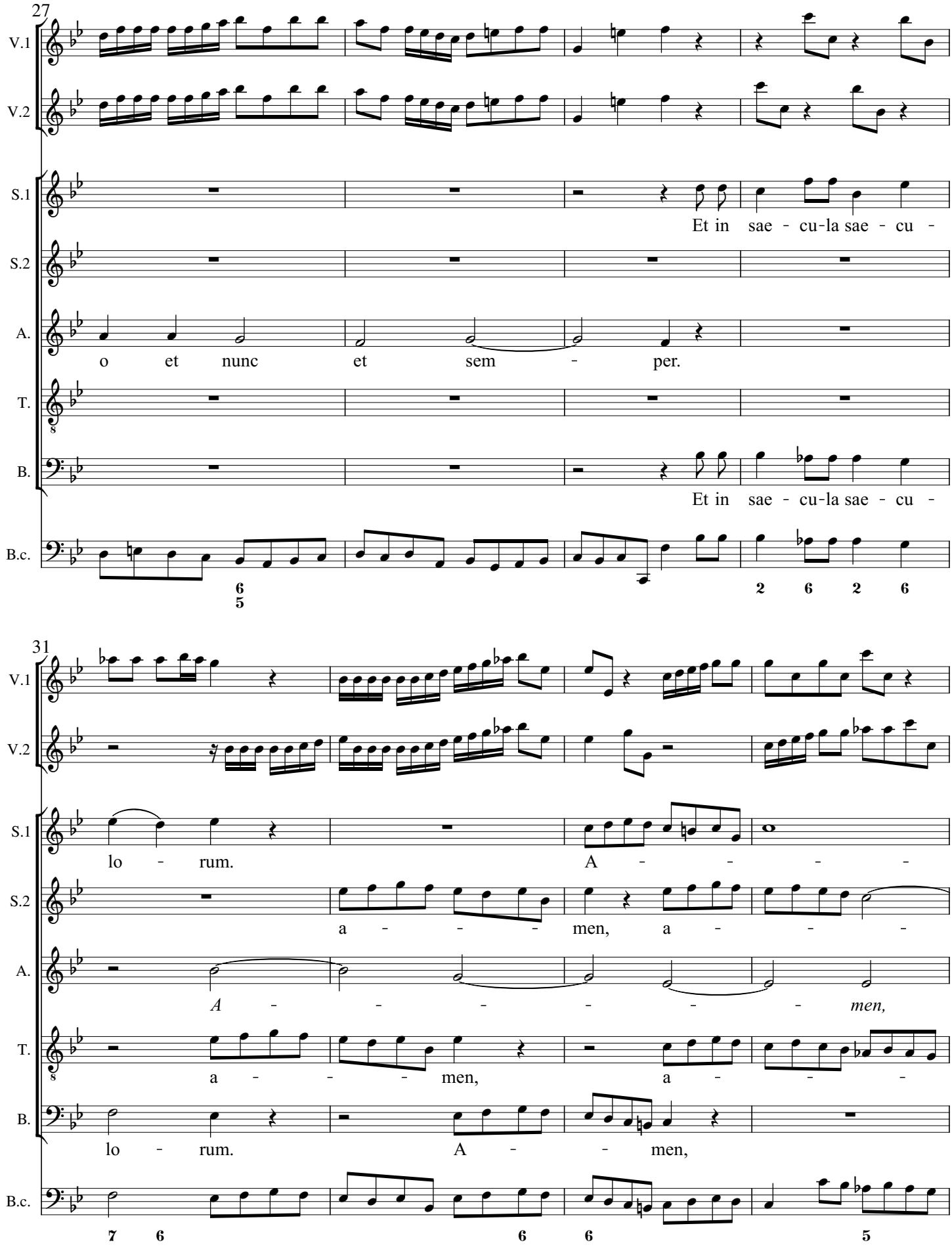

35
V.1
V.2
S.1
S.2
A.
T.
B.
B.c.
se - cu - la,
A - brahamet se-mini e - ius in se - cu-
41
V.1
V.2
S.1
S.2
A.
T.
B.
B.c.
la.
6

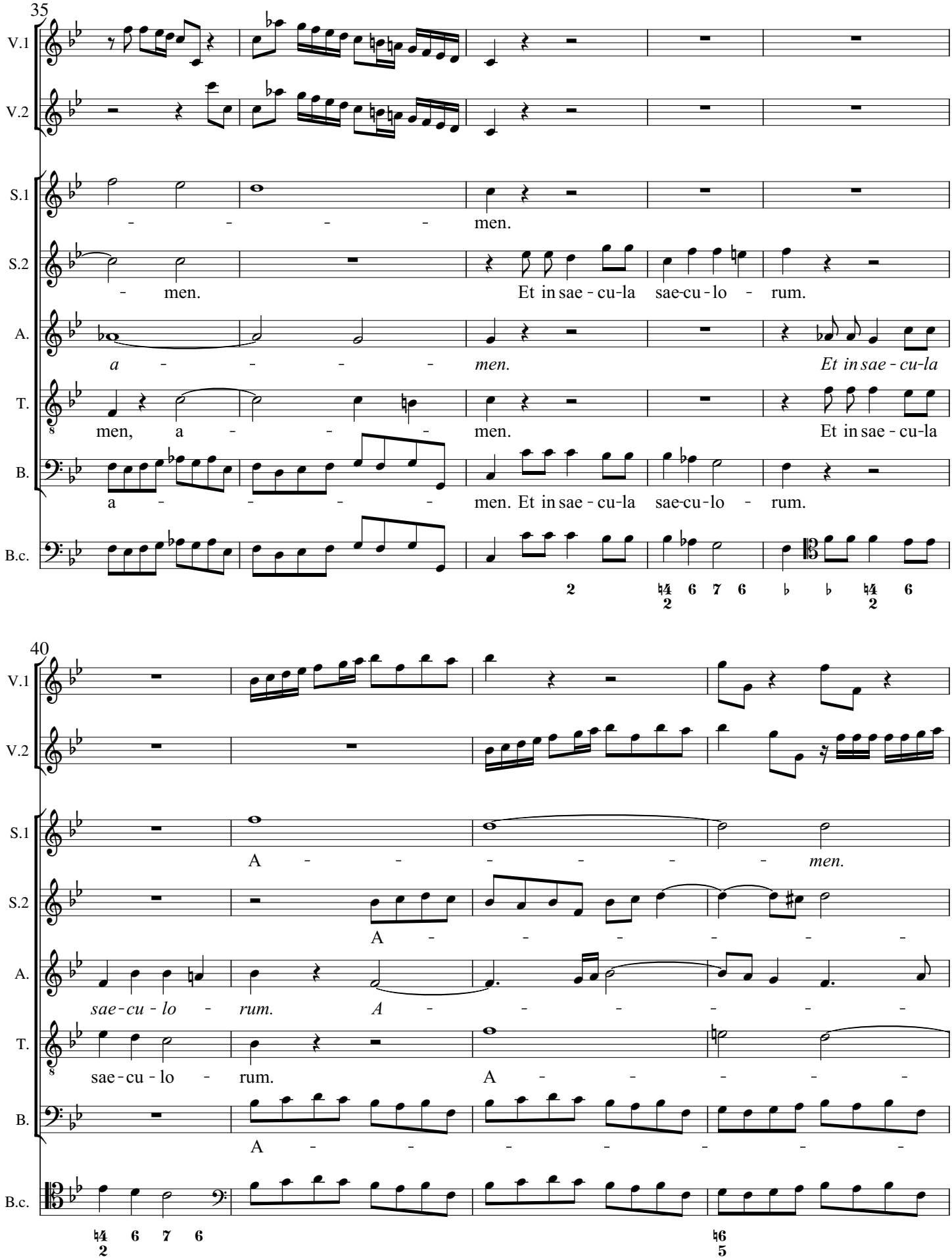
5. Gloria Patri

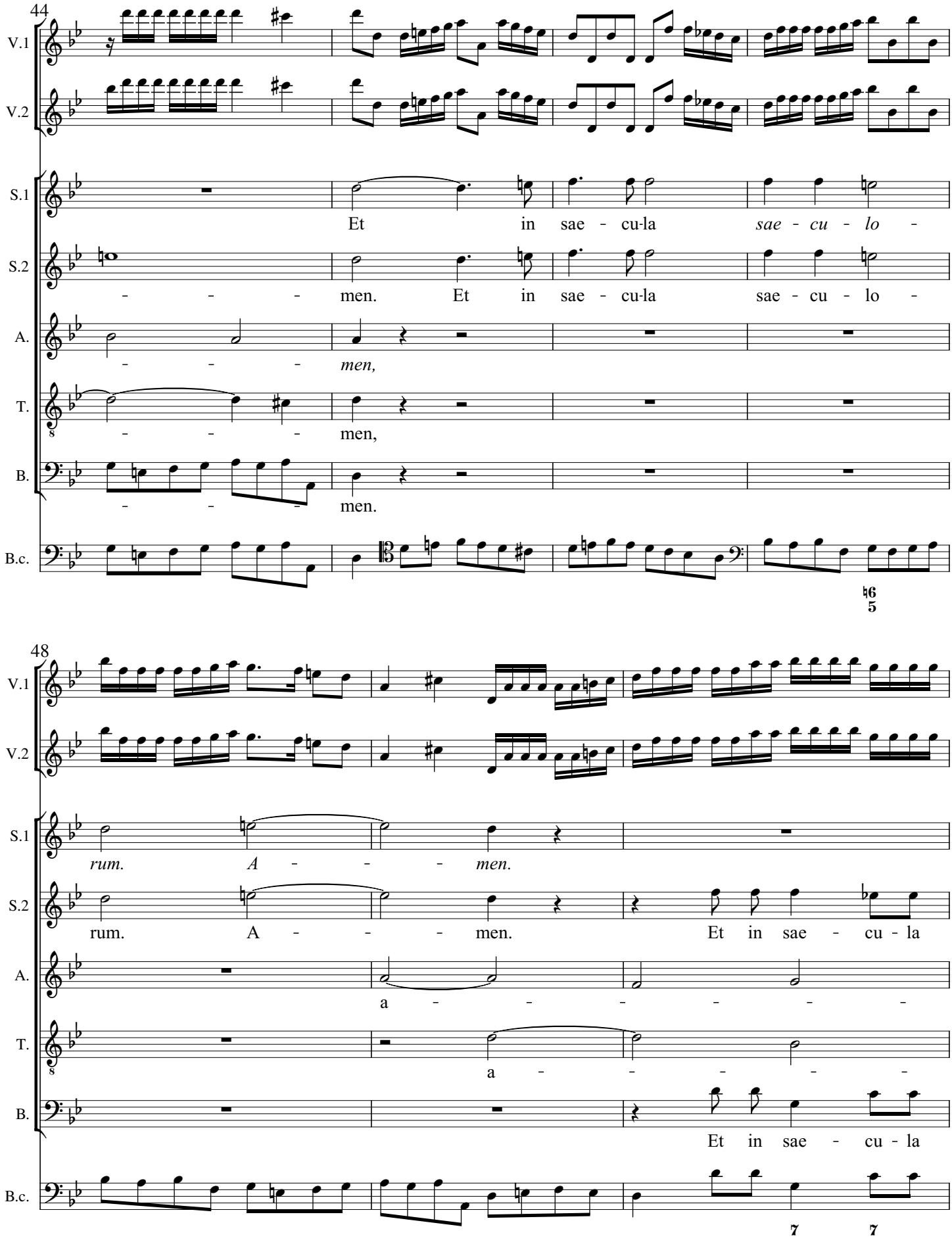


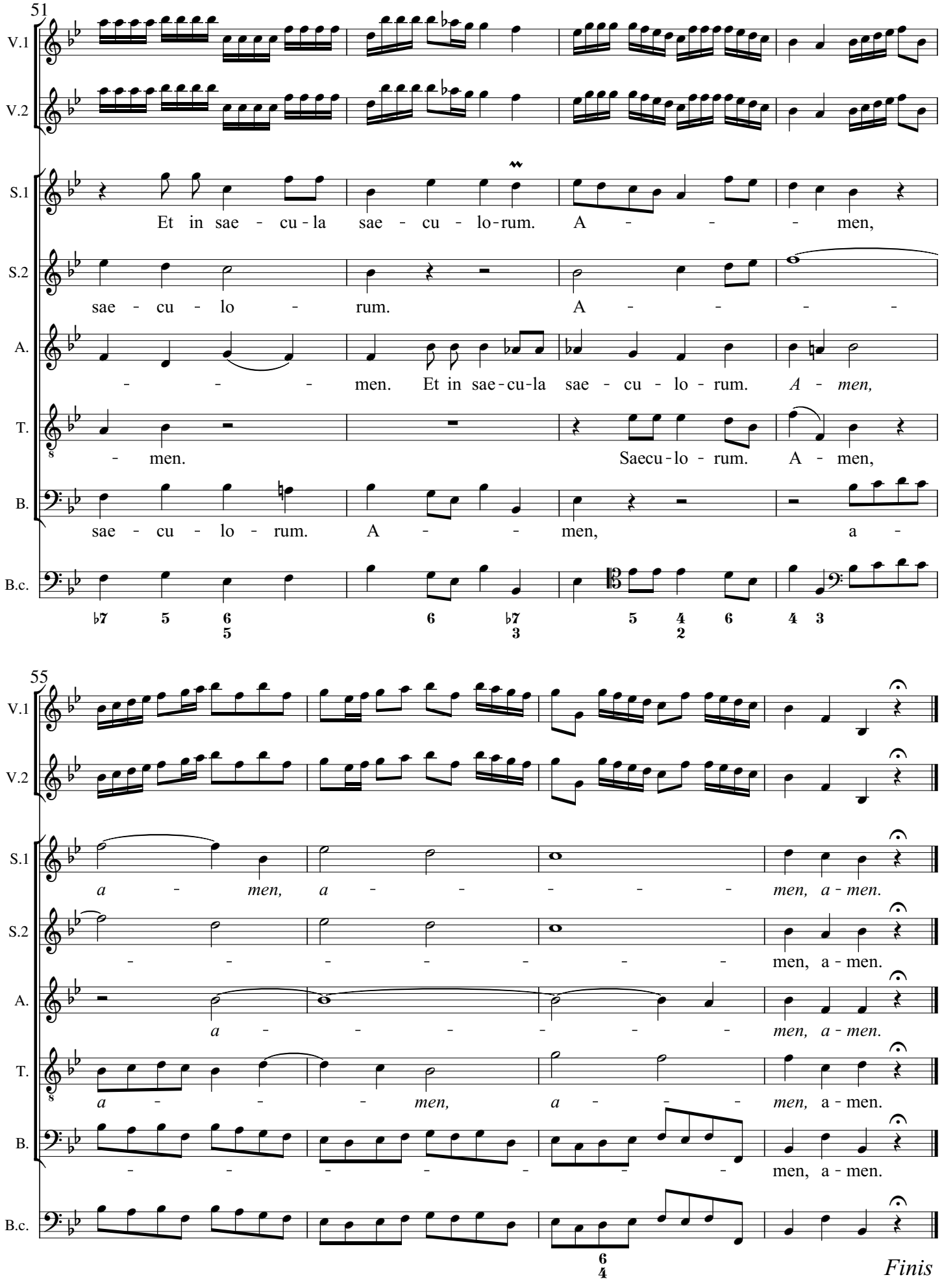

Allegro
11
V.1
V.2
S.1
Si - cut e - rat in prin - ci - pi-o et nunc et
S.2
Si - cut e - rat in prin - ci - pi-o et nunc et
A.
T.
B.
B.c.
15
sem - - per. A - - -
sem - - per. A - - -
Et in sae - cu - la sae - cu - lo - rum. A -
Et in sae - cu - la sae - cu - lo - rum.
A - - -
6 5
4 2
4 6
4 2
6 7 6


19
V.1
V.2
S.1
S.2
A.
T.
A
B.
B.c.
6
6
5
23
men.
men,
men.
Si - - cut e - rat in prin - ci - pi -
men,
men.


27
V.1
V.2
S.1
Et in sae - cu-la sae - cu -
S.2
A.
o et nunc et sem - per.
T.
B.
Et in sae - cu-la sae - cu -
B.c.
6 5
2 6 2 6
31
V.1
V.2
S.1
lo - rum. A - - - -
S.2
a - - - men, a - - -
A.
A - - - - - men,
T.
a - - - men, a - - -
B.
lo - rum. A - - men,
B.c.
7 6 6 6 5


35
V.1
V.2
S.1
men.
S.2
men. Et in sae - cu-la sae-cu - lo - rum.
A.
a - - - - men. Et in sae - cu-la
T.
men, a - - - men. Et in sae - cu-la
B.
a - - - - men. Et in sae - cu-la sae-cu - lo - rum.
B.c.
40
A - - - - - men.
A - - - - - -
sae - cu - lo - rum. A - - - - - -
sae - cu - lo - rum. A - - - - - -
A - - - - - -


44
V.1
V.2
S.1
Et in sae - cu-la sae - cu - lo -
S.2
- - - men. Et in sae - cu-la sae - cu - lo -
A.
- - - men,
T.
- - - men,
B.
- - - men.
B.c.
6
5
48
V.1
V.2
S.1
rum. A - - - men.
S.2
rum. A - - - men. Et in sae - cu - la
A.
a - - - - - -
T.
a - - - - -
B.
Et in sae - cu - la
B.c.
7 7


51
V.1
V.2
S.1
Et in sae - cu - la sae - cu - lo - rum. A - - - men,
S.2
sae - cu - lo - rum. A - - - -
A.
- - - men. Et in sae - cu - la sae - cu - lo - rum. A - men,
T.
- men. Saecu - lo - rum. A - men,
B.
sae - cu - lo - rum. A - - men, a -
B.c.
55
a - men, a - - - - - men, a - men.
men, a - men.
a - - - - - men, a - men.
a - - - men, a - - - men, a - men.
men, a - men.
Finis