

# MAGNIFICAT

FOR

FOR TENOR AND BARITONE SOLOISTS,  
CHORUS AND ORCHESTRA

BY

## HARRY DREW

(1851-1895)

VOCAL SCORE

The music transcribed and edited by  
John Morrison, 2011  
from a manuscript (ca. 1872) in the archive of Balliol College, Oxford.



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## VOCAL SCORE

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#### Luke 1:46-55

My soul doth magnify the Lord :  
and my spirit hath rejoiced in GOD my Saviour.  
For he hath regarded :  
the lowliness of his handmaiden.  
For behold, from henceforth :  
all generations shall call me blessed.  
For he that is mighty hath magnified me :  
and holy is his Name.  
And his mercy is on them that fear him :  
throughout all generations.  
He hath shewed strength with his arm :  
he hath scattered the proud in the imagination of their hearts.  
He hath put down the mighty from their seat :  
and hath exalted the humble and meek.  
He hath filled the hungry with good things :  
and the rich he hath sent empty away.  
He remembering his mercy hath holpen his servant Israel :  
as he promised to our forefathers, Abraham and his seed for ever.

#### Gloria Patri

Glory to the Father, and to the Son :  
and to the Holy Ghost.  
As it was in the beginning, is now, and ever shall be :  
world without end. Amen.

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## No. 1 Chorus MY SOUL DOTH MAGNIFY

**Maestoso** ♩ = 96

SOPRANO 1

SOPRANO 2

ALTO

TENOR

BASS

**1 Maestoso**  
Orchestra  
*ff*

The first system of the musical score includes five vocal staves (Soprano 1, Soprano 2, Alto, Tenor, Bass) and an orchestra. All vocal staves contain whole rests. The orchestra part begins with a first ending bracket and features a series of chords in the right hand and a bass line in the left hand. The tempo is marked 'Maestoso' with a quarter note equal to 96 beats per minute. The dynamic is 'ff' (fortissimo).

7 2

The second system of the musical score continues the orchestra part from the first system. It consists of two staves (treble and bass clef) with various chords and a bass line. The system is numbered '7 2' at the beginning.

13

My soul doth mag-ni - fy the Lord. My

My soul doth mag-ni - fy the Lord. My

My soul doth mag-ni - fy the Lord. My

My soul doth mag-ni - fy the Lord. My

My soul doth mag-ni - fy the Lord. My

Choir

The piano accompaniment for measures 13-18 features a steady bass line and a treble line with triplets in measures 15, 16, and 17.

19

soul doth mag-ni - fy the Lord.

soul doth mag-ni - fy the Lord.

soul doth mag-ni - fy the Lord.

soul doth mag-ni - fy the Lord.

soul doth mag-ni - fy the Lord.

4

The piano accompaniment for measures 19-24 features a steady bass line and a treble line with triplets in measures 21, 22, 23, and 24.



35

Musical score for measures 35-40. It features five vocal staves and a piano accompaniment. The vocal parts are: Soprano (Sa - viour, my Sa - viour.), Alto (Sa - viour, my Sa - viour.), Tenor (Sa - viour, my Sa - viour.), Bass (Sa - viour, my Sa - viour.), and Bassoon (Sa - viour, my Sa - viour.). The piano accompaniment includes a Cello part starting at measure 37. The lyrics for the vocal parts are: "Sa - viour, my Sa - viour. For he hath re - gard - ed the low - li-ness of".

41

Musical score for measures 41-45. It features four vocal staves and a piano accompaniment. The vocal parts are: Soprano (For), Alto (For He hath re - gard - ed the low - li-ness of his hand - maid - en), Tenor (his hand - maid-en. He hath re-gard - ed the low-li - ness of his hand-maid -), and Bass (his hand - maid-en. He hath re-gard - ed the low-li - ness of his hand-maid -). The piano accompaniment includes a Viola part starting at measure 42 and a Violin II part starting at measure 44. The lyrics for the vocal parts are: "For He hath re - gard - ed the low - li-ness of his hand - maid - en. He hath re-gard - ed the low-li - ness of his hand-maid -".

46

For He hath re -

He hath re - gard - ed the low - li - ness of his hand - maid - en. He hath re - gard

He hath re - gard - ed the low - li - ness of his hand - maid - en. For He hath

en. For He hath re - gard - ed, hath re - gard - ed the low - li - ness of

9

Violin I

51

gard - ed the low - li - ness of his hand - maid - en. He hath re - gard - ed the

re - gard - ed the low - li - ness of his hand - maid - en. He hath re - gard - ed

re - gard - ed the low - li - ness of his hand - maid - en, of

his hand - maid - en, of his hand maid - en. He hath re - gard - ed: the

For He hath re - gard - ed the

10



56

low - li-ness of his hand - maid - en, hath re - gard - ed his hand -  
his hand - maid - en, hath re - gard - ed his hand -  
his hand maid - en, his hand - maid - en, hath re - gard - ed his hand -  
low - li - ness of his hand - maid - en, hath re - gard - ed his hand -  
low - li-ness of his hand - maid - en, hath re - gard - ed his hand -

61

Treble Solo

maid - en. For He hath re - gard - ed the low - li-ness of his hand - maid -  
maid - en, of his hand - maid -  
maid - en, of his hand - maid -  
maid - en, of his hand - maid -  
maid - en, of his hand - maid -

11 12

68

*ff*  
en. My soul doth mag-ni - fy the Lord  
*ff*  
en. My soul doth mag-ni - fy the Lord  
*ff*  
en. My soul doth mag-ni - fy the Lord  
*ff*  
en. My soul doth mag-ni - fy the Lord

Choir **13**

74

My soul doth mag-ni - fy the Lord  
My soul doth mag-ni - fy the Lord  
My soul doth mag-ni - fy the Lord  
My soul doth mag-ni - fy the Lord  
My soul doth mag-ni - fy the Lord

3 3 3

79

My soul doth mag-ni-fy My soul doth  
My soul doth mag-ni-fy My soul doth  
My soul doth mag-ni-fy My soul doth  
My soul doth mag-ni-fy My soul doth  
My soul doth mag-ni-fy My soul doth

14

Accompanying piano part for measures 79-83, featuring triplets in both hands.

84

*fff* rall. . . . .

mag-ni-fy My soul doth mag - ni - fy - the Lord.  
mag-ni-fy My soul doth mag - ni - fy - the Lord.  
mag-ni-fy My soul doth mag - ni - fy - the Lord.  
mag-ni-fy My soul doth mag - ni - fy - the Lord.  
mag-ni-fy My soul doth mag - ni - fy - the Lord.

15 *rall.* . . . .

Accompanying piano part for measures 84-87, featuring triplets and a final cadence.

No. 2 Tenor Solo FOR BEHOLD

**Andante con moto** ♩ = 80

**Piano** *mf* Cello Viola Violin II Violin I

16

5 *p* For be-hold, from hence-forth all gen-e-ra-tions shall call me bless-ed, shall

11 call me bless-ed. For be-hold, from hence-forth all gen-e-ra-tions shall

17 **stringendo** call me bless-ed. For He that is might-y hath mag-ni-fi-ed me. For

23 **Tempo primo.** he that is might-y hath mag-ni-fi-ed me. For be-hold, from hence-forth

Cello

29  
 all gen - e - ra - tions shall call me bless - ed, shall call me bless - ed, shall

18

35 **stringendo**  
 call me bless - ed. For He that is might - y hath mag - ni - fi - ed me. For

41 **pp Tempo primo.**  
 He that is might - y hath mag - ni - fi - ed me and Ho - ly

19

*pp*

47  
 Ho - ly Ho - ly is his name. Ho - ly Ho - ly

52 **rall. . . . Tempo primo. rall. . . . .**  
 Ho - ly is his name.

No. 3

Canon 2 in 1 AND HIS MERCY

**Andante**  $\text{♩} = 92$

Treble  
 Alto  
 Tenor  
 Bass

And his mer - cy is on them that fear Him on

And his mer - cy is on

And his mer - cy is on

**20 Andante**  
 Orchestra

Piano

5

them\_ that\_ fear\_ Him on them\_ that\_ fear\_ Him

them\_ that fear Him on them that\_ fear\_ Him\_ that\_

them that fear Him on them\_ that\_ fear\_ Him on them\_ that\_

And his mer - cy is on them that fear\_ Him on\_ them that fear

**21**

10

And his mer - cy is on them that  
 fear Him And his mer - cy is on them that  
 fear Him And his mer - cy is on them that  
 Him fear Him And his mer - cy is on them that

22

15

fear Him that fear Him through - out all gen - a -  
 fear Him that fear Him that fear Him through - out all gen - e -  
 is on them that fear Him that fear Him  
 fear Him that fear Him that fear Him through - out all gen - e -

23

20

ra - tions all gen - a - ra - tions

ra - tions al gen - e - ra - tions All gen - e - ra - tions

through - out all gen - e - ra - tions All gen - e - ra - tions

ra - tions all gen - e - ra - tions All - gen - e - ra - tions

25

And his mer - cy is on them that fear Him through -

And his mer - cy is in Him

And his mer - cy is on them that

And his

24



30

out all gen - e - ra - tions.  
that fear Him through-out all gen - e - ra - tions.  
fear Him through-out all gen - e - ra - tions.  
mer - cy is on them that fear Him.

25

The musical score consists of two systems. The first system (measures 30-34) has four vocal staves and one piano accompaniment staff. The vocal staves are: Soprano (out all gen - e - ra - tions.), Alto (that fear Him through-out all gen - e - ra - tions.), Tenor (fear Him through-out all gen - e - ra - tions.), and Bass (mer - cy is on them that fear Him.). The piano accompaniment is in the right and left hands. The second system (measures 35-39) has two piano accompaniment staves. A measure rest of 25 measures is indicated above the first measure of the second system.

No. 4 Baritone solo HE HATH SHEWED STRENGTH

Allegro  $\text{♩} = 76$

Piano

5

*f* He hath shew - ed strength with his arm

27

*mf*

9

*f*

13

*f* He hath shew - ed He strength with his arm

28

*mf* *f*

17

Musical score for measures 17-20. The system includes a bass line and a grand staff (treble and bass clefs). Measure 29 is indicated above the treble staff. The music consists of chords and arpeggiated patterns.

21

Musical score for measures 21-24. The system includes a vocal line and a grand staff. The vocal line has lyrics: "He hath shew - ed strength with his arm". The grand staff provides accompaniment. Dynamics include *f* and *mf*.

25

Musical score for measures 25-30. The system includes a vocal line and a grand staff. The vocal line has lyrics: "He hath shew - ed strength with his arm". The grand staff provides accompaniment. Dynamics include *f* and *mf*. A *cres.* marking is present in the final measure.

29

Musical score for measures 29-31. The system includes a grand staff and a Flute part. The grand staff has lyrics: "cen - do". The Flute part has a *dim.* marking. Dynamics include *f*.

33 *f*

He hath scat - ter - ed the proud

Clarinet

37

for the i - mag - i - na - tion of their

32 Flute

41

hearts.

33

45

He hath scat - ter -

49

ed The proud in the i - mag - i -

34

53

na - tion of their hearts.

35

57

He hath put down

Flute

36

*ff*

62

He hath put down The might-y from their seat\_ He hath put down the

*ff*

37

69

might - y from \_\_\_\_\_ their seat.

This system contains measures 69-72. The vocal line is in the bass clef with a key signature of one sharp (F#). The lyrics are "might - y from \_\_\_\_\_ their seat." The piano accompaniment consists of a grand staff with treble and bass clefs, featuring chords and moving lines in both hands.

73

and hath ex - alt - ed the hum - ble the hum - ble and

38

rall.

This system contains measures 73-77. The vocal line is in the bass clef with a key signature of one sharp (F#). The lyrics are "and hath ex - alt - ed the hum - ble the hum - ble and". A measure rest of 38 measures is indicated above the vocal staff. The tempo marking "rall." is placed above the vocal staff. The piano accompaniment consists of a grand staff with treble and bass clefs, featuring chords and moving lines in both hands.

78

meek.

a tempo

rall.

This system contains measures 78-81. The vocal line is in the bass clef with a key signature of one sharp (F#). The lyrics are "meek.". The tempo marking "a tempo" is placed above the vocal staff. The piano accompaniment consists of a grand staff with treble and bass clefs, featuring chords and moving lines in both hands. The tempo marking "rall." is placed below the piano staff.

No.5 Recitative. Tenors & Basses (unison) HE HATH FILLED

Tenor

Bass

40 Strings

He hath fill - ed the hun - gry with good things

He hath fill - ed the hun - gry with good things

4

and the rich he hath sent emp - ty sent empt - ty a way.

and the rich he hath sent emp - ty sent empt - ty a way.

41

No. 6 Quartet (unaccompanied) HE REMEMBERING HIS MERCY

**Andantino**  $\text{♩} = 72$

*p* *poco cresc.*

Treble  
He re - rem-ber-ing, re - mem-b'ring his mer - cy, He re -

Alto  
He re - mem-ber-ing, re - mem-b'ring his mer - cy, He re -

Tenor  
He re - mem-ber-ing, re - mem-b'ring his mer - cy, He re -

Bass  
He re - mem-ber-ing, re - mem-b'ring his mer - cy, He re -

**42 Andantino**

*p* *poco cresc.*

Piano\*

\*rehearsal only

6

*p*

mem - b'ring, re - mem-b'ring his mer - cy, He re - mem-ber-ing, He re -

*p*

mem - b'ring, re - mem-b'ring his mer - cy, He re - mem-ber-ing, He re -

*p*

mem - b'ring, re - mem-b'ring his mer - cy, He re - mem-ber-ing, He re -

*p*

mem - b'ring, re - mem-b'ring his mer - cy, He re - mem-ber-ing, He re -

*p*



12

mem-ber-ing, He re - mem-b'ring, re - mem-b'ring his, mer - cy.

mem-ber-ing, He re - mem-b'ring, re - mem-b'ring his mer - cy.

mem-ber-ing, He re - mem-b'ring, re - mem-b'ring his mer - cy.

mem-ber-ing, He re - mem-b'ring, re - mem-b'ring his mer - cy. He re -

43

He re - mem - ber-ing,

18

mem-ber-ing, re - mem-ber-ing his mer - cy, He re - mem - ber - ring,.

He re - mem - ber-ing,

23

Musical score for measures 23-44. The score is in B-flat major and 4/4 time. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "re - mem-ber-ing his mer - cy, He re - mem-ber - ing". A piano (*p*) dynamic marking is present. Measure numbers 23 and 44 are indicated.

27

Musical score for measures 27-44. The score is in B-flat major and 4/4 time. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "He re-mem-ber-ing his mer - cy, He re - mem - ber - ing". A piano (*p*) dynamic marking is present. Measure numbers 27 and 44 are indicated.

31

re - mem-ber-ing his mer - cy hath holp-en holp - en his ser - vant Is - ra - el

re - mem-ber-ing his mer - cy hath holp - en his ser-vant Is - ra - el

re - mem-ber-ing his mer - cy his ser-vant Is - ra - el

re - mem-ber-ing his mer - cy As he

as he

as he

as he

prom - is - ed to our fore - fa - thers A - bra - ham and his

prom - is - ed to our fore - fa - thers A - bra - ham and his

prom - is - ed to our fore - fa - thers A - bra - ham and his

37

as he prom - is - ed to our fore - fa - thers A - bra - ham and his

as he prom - is - ed to our fore - fa - thers A - bra - ham and his

as he prom - is - ed to our fore - fa - thers A - bra - ham and his

prom - is - ed to our fore - fa - thers A - bra - ham and his

as he

as he

as he

prom - is - ed to our fore - fa - thers A - bra - ham and his

prom - is - ed to our fore - fa - thers A - bra - ham and his

prom - is - ed to our fore - fa - thers A - bra - ham and his

45

43

seed for ev - er, A - bra - ham and his seed for ev - er,  
seed for ev - er, A - bra - ham and his seed for ev - er,  
seed for ev - er, A - bra - ham and his seed for ev - er,  
seed for ev - er, A - bra - ham and his seed for ev - er,

seed for ev - er, A - bra - ham and his seed for ev - er,  
seed for ev - er, A - bra - ham and his seed for ev - er,  
seed for ev - er, A - bra - ham and his seed for ev - er,  
seed for ev - er, A - bra - ham and his seed for ev - er,

49

As he prom - is - ed, He prom - is - ed to our fore - fa - thers  
As he prom - is - ed, He prom - is - ed to our fore - fa - thers  
As he prom - is - ed, He prom - is - ed to our fore - fa - thers  
As he prom - is - ed, He prom - is - ed to our fore - fa - thers

As he prom - is - ed, He prom - is - ed to our fore - fa - thers  
As he prom - is - ed, He prom - is - ed to our fore - fa - thers  
As he prom - is - ed, He prom - is - ed to our fore - fa - thers  
As he prom - is - ed, He prom - is - ed to our fore - fa - thers

46

55

*p* A - bra - ham and his seed his seed for ev - er,  
*p* A - bra - ham and his seed his seed for ev - er,  
*p* A - bra - ham and his seed his seed for ev - er,  
*p* A - bra - ham and his seed his seed for ev - er,

*p*

61

*cres.* . . . . . *mf* *cres.* . . . . . *f*  
A - bra - ham, A - bra - ham and his seed, his seed for  
*cres.* . . . . . *mf* *cres.* . . . . . *f*  
A - bra ham, A - bra - ham and his seed, his seed for  
*cres.* . . . . . *mf* *cres.* . . . . . *f*  
A - bra ham, A - bra - ham and his seed, his seed for  
*cres.* . . . . . *mf* *cres.* . . . . . *f*  
A - bra ham, A - bra - ham and his seed, his seed for

47

68

ev - er. He re - mem-ber-ing, re - mem-b'ring his mer - cy hath

ev - er. He re - mem-ber-ing, re - mem-b'ring his mer - cy hath

ev - er. He re - mem-ber-ing, re - mem-b'ring his mer - cy hath

ev - er. He re - mem-ber-ing, re - mem-b'ring his mer - cy hath

48

73

holp - en his ser - vant, his ser - vant Is - ra - el as he prom - is - ed

holp - en his ser - vant, his ser - vant Is - ra - el as he prom - is - ed

holp - en his ser - vant, his ser - vant Is - ra - el as he pro - mis - ed

holp - en his ser - vant, his ser - vant Is - ra - el as he pro - mis - ed

48

79

to our fore - fath - ers A - bra - ham and his seed for ev - er.

to our fore - fath - ers A - bra - ham and his seed for ev - er.

to our fore - fath - ers A - bra - ham and his seed for ev - er.

to our fore - fath - ers A - bra - ham and his seed for ev - er.

49

No. 7(a) Chorus GLORY BE TO THE FATHER

**Maestoso**  $\text{♩} = 72$

*ff*

Treble  
Glo - ry    Glo - ry    Glo - ry    be to the

Alto  
Glo - ry    Glo - ry    Glo - ry    be to the

Tenor  
Glo - ry    Glo - ry    Glo - ry    be to the

Bass  
Glo - ry    Glo - ry    Glo - ry    be to the

50 **Maestoso** *ff* 51

7

Fa - ther    Glo - ry    Glo - ry

Fa - ther    Glo - ry    Glo - ry

Fa - ther    Glo - ry    Glo - ry

Fa - ther    Glo - ry    Glo - ry

52



13

Musical score for measures 13-18. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "Glo - ry be to the Son Glo - ry". The piano part includes a fermata over measure 18, with the number 53 written above it.

19

Musical score for measures 19-24. It features four vocal staves and a piano accompaniment. The lyrics are: "Glo - ry Glo - ry be to the Ho - ly Ghost." The tempo marking "rall." is placed above the vocal staves in measure 20 and below the piano accompaniment in measure 22. The piano part includes a fermata over measure 24, with the number 54 written above it.

[attacca Fugue]

No.7(b) Fugue AS IT WAS IN THE BEGINNING

Allegro ♩ = 120

Treble

Alto

Tenor

Bass

As it was in the be - gin-ning is now and ev - er shall be As it

Allegro 55

6

As it was in the be - gin-ning is now and ev - er shall be As it was in the be -

was in the be - gin-ning is now and ev - er shall be As it was in the be - gin-ning

56

11

gin-ning is now and ev - er shall be As it was in the be - gin-ning is now and

gin-ning is now and ev - er shall be As it was in the be - gin-ning is now and

gin-ning is now and ev - er shall be As it was in the be - gin-ning is now and

is now and ev - er shall be As it was in the be - gin-ning is now and

57

16

ev - er shall be ev - er shall be As it was in the be - gin-ning is now and

ev - er shall be shall be As it was in the be - gin-ning is now and

ev - er shall be ev - er shall be As it was in the be - gin-ning is now and

ev - er shall be shall be As it was in the be - gin-ning is now and

58

21

ev-er shall be As it was in the be - gin - ning is now and ev - er shall be  
 ev - er shall be As it was in the be - gin - ning is now and ev - er shall be  
 ev - er shall be As it was in the be - gin - ning is now and ev - er shall be  
 ev - er shall be As it was in the be - gin - ning is now and ev - er shall be

59

26

is now is now and ev - er shall be  
 is now and ev - er shall be in the be -  
 is now is now and ev - er shall be as it was in the be -  
 is now is now and ev - er shall be As it was in the be -

60

31

gin - ning is now and ev - er shall be is now and ev - er  
gin - ning is now and ev - er shall be world with out end with - out  
gin - ning is now and ev - er shall be world with - out end world with - out end

35

out end world with - out end As it was in the be - gin - ning  
shall be world with - out end As it was is now  
end As it was in the be -  
world world with - out end As it was in the be - gin - ning

61

## Magnificat (Harry Drew)

39

is now and ev - er shall be... shall be As it was in the be -  
 and ev - er shall be world with - out end world with -  
 gin - ning is now and ev - er shall be world with - out end with - out  
 is now and ev - er shall be world with - out end world with -

62

43

gin - ning is now and ev - er shall be world with-out end world with -  
 out end world with - out end world with out end world with-out end  
 end As it was in the be - gin - ing is now and  
 out\_end As it was in the be - gin - ning is now and ev - er

63

47

out end with - out end As it was in the be -  
gin - ning is now and ev - er shall be world with - out end As it was in the be -  
gin - ning is now and ev - er shall be world with - out end As it was in the be -  
gin - ning is now and ev - er shall be world with - out end As it was in the be -

64

51

gin - ning is now and ev - er shall be world with - out  
gin - ning is now and ev - er shall be world with - out  
gin - ning is now and ev - er shall be world with - out  
gin - ning is now and ev - er shall be world with - out

64





64

ev - er shall be As it was is now and e - er shall  
ev - er shall be As it was is now and ev - er  
ev - er shall be As it was in the be - gin-ning is now and ev - er shall  
the be - gin - ning is now and ev - er shall

67

Detailed description: This block contains the musical score for measures 64 through 67. It features four vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The lyrics are: 'ev - er shall be As it was is now and e - er shall', 'ev - er shall be As it was is now and ev - er', 'ev - er shall be As it was in the be - gin-ning is now and ev - er shall', and 'the be - gin - ning is now and ev - er shall'. The piano accompaniment consists of chords and moving lines in both hands.

69

be As it was in the be -  
shall be As it was in the be -  
be As it was in the be - gin-ning is now and ev - er shall be  
be world with

68

Detailed description: This block contains the musical score for measures 68 and 69. It features four vocal staves and a piano accompaniment. The vocal parts continue the lyrics: 'be As it was in the be -', 'shall be As it was in the be -', 'be As it was in the be - gin-ning is now and ev - er shall be', and 'be world with'. The piano accompaniment continues with chords and moving lines in both hands.

74

gin-ning is now and ev-er shall be world with out end with - out  
gin-ning is now and ev-er shall be world with - out end with out  
world with - out end with-out end with - out end with - out  
out end with - out with - out

69

Detailed description: This block contains the musical score for measures 74 to 69. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "gin-ning is now and ev-er shall be world with out end with - out". The piano part consists of two systems of staves (treble and bass clef). Measure 69 is marked at the beginning of the piano accompaniment section.

79

end A - nen A - men A - men  
end A - men A - men A - men  
end A - men A - men A - men  
end A - men A - men men A - men

70

Detailed description: This block contains the musical score for measures 79 to 70. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "end A - nen A - men A - men". The piano part consists of two systems of staves (treble and bass clef). Measure 70 is marked at the beginning of the piano accompaniment section.

85

A - men A - men A -

A - men A - men A -

A - men A - men A -

A - men A - men A -

71

91

men A - men.

men A - men.

men A - men.

men A - men.

72