

**5. Magnificat tertii toni
imparibus vocibus**Tomás Luis de Victoria
(ca. 1548-1611)

Musical score for four voices (Cantus, Altus, Tenor, Bassus) in G major, 8/8 time. The music consists of three systems of staves.

System 1: Cantus starts with a dotted half note. Altus starts with a dotted half note. Tenor starts with a quarter note followed by a dotted half note. Bassus starts with a quarter note followed by a dotted half note. The lyrics begin with "Ma-gni- fi-cat".

System 2: The lyrics continue with "A - ni - ma me - a Do - - - mi - num, a - ni - ma me - a Do - - - mi - num, a - ni - ma me - a Do - - - mi - num. a - ni - ma me - a Do - - - mi - num". The bassus part contains several rests and short note patterns.

System 3: The lyrics continue with "e - ta - tu - tus me - us in De - o sa - lu - ta - ri me - o". The bassus part continues with rhythmic patterns.

Cantus: Starts with a dotted half note. The lyrics are "re-spe - - - xit, qui - a re-spe - - - xit hu -".

Altus: Starts with a dotted half note. The lyrics are "re-spe - - - xit, qui - a re-spe - - - xit hu - mi - li -".

Tenor: Starts with a dotted half note. The lyrics are "Qui - a re-spe - - - xit hu - mi - li - ta -".

Bassus: Starts with a dotted half note. The lyrics are "Qui - a re - spe - - - xit, qui - a re-spe - - - xit hu -".

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mi - li - ta - tem an-cil-lae su - - - - ae, et - ce
ta - - - - tem an-cil-lae su - - - - ae, an - cil-lae su - - - - ae, et - ce
tem an - cil - lae su - - ae:
mi - li - ta - tem an-cil-lae su - - - - ae, an - cil-lae su - - - - ae, et - ce

30

ce e - nim ex hoc be - a - tam me om - nes ge - ne - ra - ti - o - - -
nim ex hoc be - a - tam me om - nes ge - ne - ra - ti - o - - -
be - a - tam me om - nes ge - ne - ra - ti - o - - -
e - nim ex hoc be - a - tam me cent om - nes

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

Qui-a fe-cit mi-hi ma-gna qui po-tens est: et san - ctum no-men e - ius.

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Cantus

Altus

Tenor

53

60

67

73

Et misericordia eius
Et misericordia eius
a eius, ei
a eius, ei
e in proge
es, a proge
a proge
ti-menti
ti-menti
um, ti-menti
um,
um, ti-menti
um,
um, ti-menti
um,
um, ti-menti
um,
um, ti-menti
um,

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Fe-cit po-ten-ti-am in bra-chi-o su-o: di-sper-sit su-per-bos men-te cor-dis

82

Cantus

Altus

Tenor

Bassus

89

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PROBLEMI

E-su- - ri-en-tes im - ple - vit bo - nis: et di - vi - tes di - mi - sit in - a - nes.

This page contains musical notation for four voices (Cantus, Altus, Tenor, Bassus) in three sections. The first section starts at measure 82 with a treble clef, common time, and a key signature of one sharp. The lyrics begin with 'Fe-cit po-ten-ti-am in bra-chi-o su-o: di-sper-sit su-per-bos men-te cor-dis'. The second section starts at measure 89 with a treble clef, common time, and a key signature of one sharp. The lyrics continue with 'De - po - su - it', followed by 'se - de,' and 'et e-xal - ta - vit hu - mi - les'. The third section starts at measure 97 with a treble clef, common time, and a key signature of one sharp. The lyrics end with 'les, et e-xal - ta - vit hu - mi - les.', followed by 'les, et e-xal - ta - vit hu - mi - les.', 'et e-xal - ta - vit hu - mi - les.', and 'et e-xal - ta - vit hu - mi - les.' The page number 39 is in the top right corner.

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Cantus

Altus

Tenor

Bassus

Su-sce-pit I-sra-el, su-sce-pit I-sra-el

Su-sce-pit I-sra-el, su-sce-pit I-sra-el

Su-sce-pit I-sra-el, su-sce-pit I-sra-el

Su-sce-pit I-sra-el, su-sce-pit I-sra-el

114

pu-e-rum su-um, pu-e-rum su-um, pu-e-rum su-um, pu-e-rum su-um,

re-cor-di-ae mi-se-ri-cor-di-ae mi-se-ri-cor-di-ae mi-se-ri-cor-di-ae

el pu-e-rum su-um, pu-e-rum su-um, pu-e-rum su-um, pu-e-rum su-um,

da-tus mi-se-ri-cor-da-tus mi-se-ri-cor-da-tus mi-se-ri-cor-da-tus

pu-e-rum su-um, pu-e-rum su-um, pu-e-rum su-um, pu-e-rum su-um,

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

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

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

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

Si-cut lo-cu-tus est ad pa-tres no-stros, A-bra-ham et se-mi-ni e-ius in sae-cu-la.

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Cantus Glo - ri - - - a Pa - tri, et Fi - - - - - et

Altus Glo - ri - a Pa - - - - - tri, et Fi - - - - -

Tenor Glo - ri - a Pa - - - - tri, et Fi - li - o, et

Tenor Secundus Glo - ri - - - - -

Bassus Glo - ri - - - - - Pa - - - - - li - o,

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

o, et Fi - - - - li - o, et cto,

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

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

et Fi - - - - - et Spi - ri - tu - i San - cto, et Spi - ri - tu - i San - - - - -

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--cto, et San - cto, et Spi - ri - tu - i San - - - - - cto.

et Spi - ri - tu - i San - - - - - cto, et Spi - ri - tu - i San - - - - - cto.

cto, et Spi - ri - tu - i San - - - - - cto.

et Spi - ri - tu - i San - - - - - cto.

Spi - ri - tu - i San - - - - - cto.

et Spi - ri - tu - i San - - - - - cto, et Spi - ri - tu - - - i San - - - cto.

Si-cut e-rat in prin-ci-pi-o, et nunc, et sem-per, et in sae-cu-la sae-cu-lo-rum. A-men.