

Cantus

Altus

Tenor

Bassus

Musical score for Magnificat quinti toni - impares by Victoria. The score consists of four staves: Cantus (soprano), Altus (alto), Tenor (tenor), and Bassus (bass). The music is in common time, key signature of one sharp (F#), and features various note values including eighth and sixteenth notes. The lyrics 'A - ni-ma me - a Do - mi-num' are repeated in different voices. The bassus staff uses a bass clef and a key signature of two sharps (G major). The tenor and alto staves also have bass clefs, indicating they sing in a higher register than their names suggest.

Musical score for four voices (C, A, T, B) in G major, 2/4 time, featuring Gregorian chant notation with neumes on four-line staves. The score consists of four staves, each with a different vocal part:

- C (Soprano):** Starts with a dotted half note, followed by a series of eighth notes and sixteenth notes. The lyrics are: "a Do - mi-num, Do - - - mi - num, a - ni - ma me-a Do - - - - mi-num."
- A (Alto):** Starts with a quarter note, followed by a series of eighth notes and sixteenth notes. The lyrics are: "num a - ni-ma me - a Do-mi-num a - ni-ma me - a Do-mi-num."
- T (Tenor):** Starts with a dotted half note, followed by a series of eighth notes and sixteenth notes. The lyrics are: "- mi-num, a - ni-ma me - a Do - - mi - num."
- B (Bass):** Starts with a quarter note, followed by a series of eighth notes and sixteenth notes. The lyrics are: "mi - num, a - ni-ma me - a Do-mi-num, a - ni - ma me - a Do-mi-num."

2. Et exultávit spíritus **méus**: in Déo salutári méo.

14

C
3. Qui-a re-spe - xit hu-mi - li - ta - tem an - cil - læ

A
3. Qui-a re-spe - xit hu-mi-li-ta - tem an-cil - læ su - -

T
3. Qui - a_____ re-spe - xit hu - mi - li - ta - tem an - cil - læ

B
3. Qui - a re-spe - xit hu-mi-li-ta - tem an-cil - læ su - -

22

C su - æ: ec - ce e - nim ex hoc be - a - tam me di - - -

A - æ: ec-ce e - nim ex hoc be - a - tam me di - - -

T 8 su - æ: ec - ce e - nim ex hoc be - a - tam me di - - -

B - æ: ec - ce e - nim, ec - ce e - nim ex hoc _____

30

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

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

T cent om - nes ge-ne-ra - ti-o - - nes

B be - a - tam me di - cent om-nes

38

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

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

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

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

4. Quia fécit míhi mágna qui pótens est: et sánctum nómen éius.

46

The musical score consists of three staves. The top staff is labeled 'Altus' and has a treble clef. The middle staff is labeled 'Tenor' and has a treble clef. The bottom staff is labeled 'Bassus' and has a bass clef. The key signature is one sharp, indicating G major. The time signature is common time. The vocal parts sing in homophony. The lyrics are in Latin, with some words underlined: 'míhi', 'pótens', 'nómen', 'éius', 'míse - ri-cor-di - a', 'e', 'ius', 'et', 'míse - ri - cor - di - a'. There are several rests and eighth-note patterns throughout the piece.

A Altus

T Tenor

B Bassus

5. Et mi-se - ri-cor-di - a e - - - ius, et mi-se - ri - cor - di - a

5. Et mi-se - ri-cor-di - a e - - - ius et mi-se - ri-cor-di - a e -

54

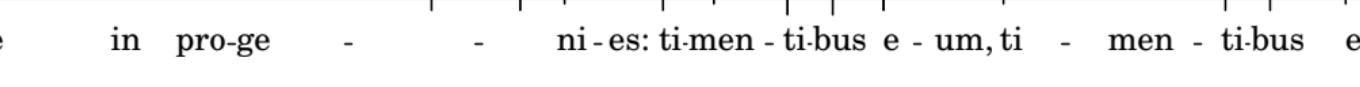
A - ri-cor-di - a e - ius a pro - ge - ni -

T a e - ius e - - ius a pro - ge - ni - e

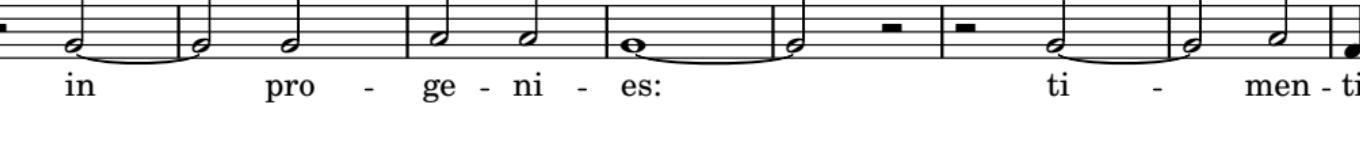
B - - - - ius a pro - ge - ni - e in

Magnificat quinti toni - impares

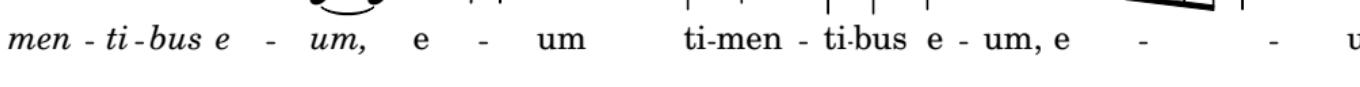
61

A 

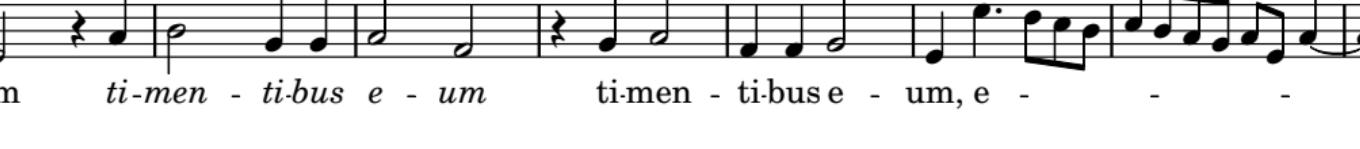
T 

B 

69

A 

T 

B 

6. Fécit poténtiam in bráchio súo: dispérsit supérbos ménte **córdis** súi.

77

Cantus

7. De - po - su - it po - ten - tes de se -

Altus

7. De - po - su-it de-po - su-it po-tен - tes, de se -

Tenor

7. De - po - su-it po-tен - tes de se - de, de se - de:

Musical score for three voices (C, A, T) in G major, 87 time signature. The score consists of three staves:

- C (Soprano):** Starts with a dotted half note followed by eighth-note pairs. The lyrics are: de: et ex-al-ta - vit hu - mi-les _____ et ex-al-ta - vit hu - - - mi - les _____
- A (Alto):** Starts with a dotted half note followed by eighth-note pairs. The lyrics are: de: et ex-al - ta - vit hu-mi-les et ex-al - ta - vit hu -mi-les et ex-al - ta - -
- T (Bass):** Starts with a dotted half note followed by eighth-note pairs. The lyrics are: et ex-al-ta - vit hu - mi-les et ex-al-ta - vit hu - mi - les et ex-al -

96

C

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

A

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

T

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

8. Esuriéntes implévit bónis: et dívites dimísit inánes.

106

C
9. Su - sce - pit Is-ra - el _____ su-sce-pit Is - - ra-el pu -
A
9. Su-sce-pit Is - ra - el su - sce-pit Is - - ra-el pu - e-rum su -
T
9. Su - sce - pit su-sce-pit Is-ra - el, _____ su-sce-pit Is-ra - el pu - e - rum
B
9. Su-sce-pit Is - ra-el, su - sce-pit Is - - ra-el

114

C
- e-rum su - um:
re - cor - da - tus mi - se - ri - cor - diæ

A
um, pu - e-rum su - um: re-cor-da - tus mi - se - ri - cor - diæ su - æ, re-cor -

T
su - - - um:
re-cor - da - tus mi - se - ri - cor - diæ su -

B
pu - e-rum su - um: re - cor-da - tus mi - se - ri - cor - diæ su - - -

122

The musical score consists of four staves, each representing a vocal part:

- C (Soprano):** Starts with a dotted half note (G), followed by quarter notes (A, B, C, D, E, F#). The lyrics are "su - æ mi-se-ri - cor - di-æ su - - æ."
- A (Alto):** Starts with a dotted half note (D), followed by eighth-note patterns. The lyrics are "da - - tus mi-se-ri-cor - di-æ su - æ, su - - - æ."
- T (Tenor):** Starts with a dotted half note (E), followed by eighth-note patterns. The lyrics are "æ, mi-se - ri - cor - di - æ su - - æ, _____ mi - se-ri-cor - di - æ su - - æ."
- B (Bass):** Starts with a dotted half note (B), followed by eighth-note patterns. The lyrics are "æ mi - se-ri-cor - di-æ su - - æ, _____ mi - se-ri-cor-di - æ su - æ."

Accents and dynamic markings are present above the notes, and a bracket groups the last two measures of the soprano and alto parts.

10. Sicut locútus est ad pátres nóstros: Abraham et sémini éius in sácula.

130

C
11. Glo - ri - a Pa - tri, glo - ri - a Pa - tri et

A
11. Glo - ri - a Pa - tri et Fi - li - o, et Fi -

T1
11. Glo - ri - a Pa - tri et Fi - li - o et Fi -

Tenor II
11. Glo - ri - a Pa - tri et Fi - li - o:

B
11. Glo - ri - a Pa - tri et Fi - li - o, et Fi -

139

C Fi - li - o: _____ et Spi-ri-tu - i San - -

A - li - o: et Spi-ri-tu-i San - cto, et Spi-ri-tu-i San - cto

T1 - li - o: _____ et Spi-ri-tu-i San - cto et Spi-ri - tu - i San - -

T2 - - - et Spi - ri - tu - i San - cto et Spi-ri - tu - i

B li - o et Spi-ri-tu - i San - cto et Spi-ri - tu - i San -

147

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

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

T1
- - - cto et Spi-ri-tu - i San - cto et

T2
San - cto et Spi-ri-tu - i San - cto, San - - - cto

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

155

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

A *- i San - cto, -i San - cto.*

T1 *Spi-ri-tu - i San - cto et Spi-ri-tu - i San - - - cto.*

T2 *et Spi - ri - tu - i San - - cto.*

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

12. Sicut érat in princípio et nunc et **sémp**er: et in sácula sæculórum. Amen.