

1. Mag - ni - fi - cat - á - ni - ma - mé - a - Dó - mi - num.

Musical score for Magnificat octavi toni - pares by Victoria, featuring four voices: Cantus, Altus, Tenor, and Bassus. The music is in common time, key signature of one sharp (F#), and consists of four staves. The vocal parts are as follows:

- Cantus:** Starts with a rest, followed by a dotted half note, a half note, and a quarter note. The lyrics begin with "2. Et ex - sul - ta -".
- Altus:** Starts with a half note, followed by a quarter note, a dotted half note, and a half note. The lyrics continue "2. Et ex - sul - ta - - - vit, et ex - sul -".
- Tenor:** Starts with a half note, followed by a quarter note, a dotted half note, and a half note. The lyrics continue "2. Et ex - sul - ta - - - vit, et ex - sul - ta -".
- Bassus:** Starts with a half note, followed by a half note, a half note, and a half note. The lyrics begin with "2. Et ex - sul - ta -".

Musical score for Magnificat octavi toni - pares by Victoria, featuring four voices (C, A, T, B) in G major with a key signature of one sharp. The score consists of four staves, each with a different vocal part: C (Soprano), A (Alto), T (Tenor), and B (Bass). The music is in common time. The lyrics are written below each staff, corresponding to the notes. The score begins with a measure of rest followed by a melodic line for each voice.

C
6
- vit spi - ri-tus me - - us: in De - o in De - o sa - lu -
A
ta - vit spi - ri-tus me - - us: in De - o sa - lu - ta - ri me -
T
8
- vit spi - ri - tus me - us: in De - o sa - lu -
B
- vit spi - ri-tus me - - us: in De - o in De - o sa - lu -

Musical score for Magnificat octavi toni - pares by Victoria, featuring four voices (C, A, T, B) in G major (one sharp). The score consists of four staves, each with a different vocal range: C (soprano), A (alto), T (tenor), and B (bass). The music is in common time. The lyrics are written below each staff, corresponding to the vocal parts. The score begins at measure 13.

C
ta - ri me - o, in De - o sa - lu - ta - ri me - - - o.
A
- o, in De - - o, in De - o sa - lu - ta - ri me - - - o.
T
ta - ri me - o, sa - lu - ta - ri me - o sa - lu - ta - ri me - - o.
B
ta - ri me - o, in De - o sa - lu - ta - ri me - - - o.

3. Quia respéxit humilitátem ancíllæ **súæ**: ecce enim ex hoc beátam me dícent ómnes generatiónes.

29

C po - tens est qui po - tens est: et sanctum no - men e - ius, et

A tens est, qui po - tens est: et sanctum no - men e -

T po - tens est, qui po - tens est: et sanctum no - men e - ius, et sanctum

B qui po - tens est: et sanctum no - men

Musical score for Magnificat octavi toni - pares by Victoria, featuring four voices (C, A, T, B) in G major, 36 time.

The score consists of four staves:

- C (Soprano):** Starts with a dotted half note followed by eighth notes. Text: sanctum no - men, e - ius, et sanctum no - men, e - - - ius, et sanctum.
- A (Alto):** Starts with a dotted half note followed by eighth notes. Text: ius, et sanctum no-men e - - - - - ius, et sanctum no - men.
- T (Tenor):** Starts with a dotted half note followed by eighth notes. Text: no-men e - - - - - ius, et sanctum no-men e - - - ius, et
- B (Bass):** Starts with a dotted half note followed by eighth notes. Text: e - ius, et sanctum no-men e - ius, et sanctum no - men e -

Measure numbers 36 are indicated at the top left of each staff.

5. Et misericórdia éius a progénie in progénies: timéntibus éum.

43

C
no - men e - ius. 6. Fe - cit po-tent - ti-am fe - cit po-tent - ti -

A
e - ius. 6. Fe - cit po - ten - ti - am in

T
san - ctum no - men e - ius. 6. Fe - cit po - ten - ti - am fe - cit po - ten - ti - am in bra - chi -

B
ius. 6. Fe - cit po - ten - ti - am, fe - cit po - ten - ti - am in bra - chi -

52

C am in bra-chi - o su - - - o: di-sper-sit su - per - bos men - te

A bra - - chi - o su - o: di - - sper - sit su - per - -

T o su - - - o: di - - sper - sit su - per - - - bos men - te

B o su - - - o: di - - sper - sit su - per - - - bos men - -

Musical score for Magnificat octavi toni - pares by Victoria, page 10. The score consists of four staves (C, A, T, B) in G major, 4/4 time. The vocal parts sing in Latin, with the basso continuo part providing harmonic support.

The vocal parts are:

- C (Soprano): cor-dis su - - - i men - te cor - dis su - - - i.
- A (Alto): bos men - te cor - dis su - i men - te cor-dis su - i.
- T (Tenor): cor-dis su - - - i, men - te cor - dis su - - i men - te cor-dis su - i.
- B (Bass): - te cor-dis su - i, men - te cor-dis su - - - i.

The basso continuo part (B) provides harmonic support, featuring a continuous bass line and occasional chords. The tempo is marked 60.

7. Depósuit poténtes de séde: et exaltávit húmiles.

69

C
8. E - su - ri - en - tes im - ple - vit bo - - nis, e - su - ri - en - tes im - ple - vit bo -

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

T
8. E - su - ri - en - tes e - su - ri - en - tes im - ple - vit

84

C
nis:
et di - vi - tes di - mi - sit i - na -

A
bo - - - nis: et di - vi - tes, et di - vi - tes di - mi - sit i - na - - -

T
nis im - ple - vit bo - nis: et di - vi - tes, et di - vi - tes di - mi - sit i - na - - -

92

The musical score consists of three staves, each representing a different voice: C (Contratenor), A (Altus), and T (Tenor). The music is in G major (indicated by a sharp sign) and 8/8 time. The vocal parts are separated by vertical bar lines, and the lyrics are written below the notes. Measure 92 begins with the C part singing 'nes' (with a breve note), followed by a short rest, then 'di - mi - sit' (with a dotted half note, a quarter note, and another quarter note). This is followed by 'i - na - nes.' (with a dotted half note, a quarter note, and another quarter note, all connected by a long horizontal brace). The A part enters with 'nes, et di - vi-tes di - mi' (with a dotted half note, a quarter note, and a eighth note, followed by a sixteenth-note pattern). The T part enters with 'nes, et di - vi-tes di - mi' (with a dotted half note, a quarter note, and a eighth note, followed by a sixteenth-note pattern). The lyrics continue in this pattern through the end of the measure.

C
nes di - mi - sit i - na - nes.

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

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

9. Suscépit Israel púerum súum: recordátus misericórdiæ súæ.

100

C
A
T
B

10. Sic - ut lo - cu - tus est sic - ut lo - cu - tus est ad pa - tres no -

107

C ad pa - tres no - stros: A - bra - ham et

A stros, ad pa-tres no - - - stros: A - bra-ham, _____ A - bra-ham

T stros, ad pa-tres no - - - stros: A - bra - ham et se -

B stros, ad pa-tres no - - - stros: A - - bra-ham

114

C
se - mi-ni e - ius in sæ - cu - la.

A
et se - mi-ni e - ius in sæ - cu - la, in sæ - cu - la.

T
mi-ni e - - ius in sæ - cu - la, in sæ - - cu - la.

B
et se - mi-ni e - ius in sæ - cu - la in sæ - - cu - la.

11. Glória Pátri et Fílio: et Spirítui Sancto.

agnificant octavi toni - pares

uncto.

122

C1 12. Sic - ut e - - - rat sic - ut e - - - rat in

C2 Resolutio

A 12. Sic - ut e - - - rat sic - ut e - - - rat

T1 12. Sic - ut e - - - rat sic - ut e - - - rat in prin-ci-pi-

T2 Canon in diapason

B 12. Sic - ut e - - - rat in prin-ci-pi - o

12. Sic - ut e - - - rat, sic - ut e - - - rat in

131

C1
principio et nunc et semper, et nunc et semper

C2
in principio et nunc et semper

A
o in principio, et nunc et semper et nunc et semper

T1
et nunc et semper et nunc et semper et nunc et semper per:

T2
et nunc et semper et nunc et semper et nunc et semper per:

B
principio, in principio, et nunc et semper et

139

C1 per: et in sæ-cu-la, et in sæ - cu - la sæ - cu-lo-rum. A -

C2 per: et in sæ - cu - la

A per: et in sæ - cu - la, et in sæ - cu - la sæ - cu-lo-rum. A -

T1 et in sæ - cu - la, et in sæ - cu - la sæ - cu-lo - rum. A -

T2 et in sæ - cu - la sæ - cu-lo - rum.

B in sæ - cu - la sæ - cu-lo-rum. A - men

147

C1
men sæ - cu - lo - rum. A - men, a - - - men, sæ -

C2
sæ - cu - lo - rum. A - men sae -

A
- - men sæ - cu - lo - rum. A - - -

T1
- - men sæ - cu - lo - rum. A - - men, sæ - cu - lo - rum. A - - men, a -

T2
8 A - men sæ - cu - lo - rum. A -

B
sæ - cu - lo - rum. A - men, sæ - cu - lo - rum. A - men, —

155

C1 cu - lo - rum. A - men, a - men, a - men.

C2 - cu - lo - rum. A - men.

A men sæ - cu-lo-rum. A - men, sæ - cu-lo - rum. A - men.

T1 - men, sæ - cu - lo - rum. A - men, a - men.

T2 men sæ - cu-lo-rum. A - men.

B sæ - cu-lo - rum. A - men, a - men.