

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

Cantus

Altus

Tenor

Bassus

Musical score for Magnificat primi toni - pares by Victoria, featuring four voices: Cantus, Altus, Tenor, and Bassus. The score is in common time, with a key signature of one flat. The vocal parts are separated by vertical bar lines. The lyrics "2. Et ex-sul-ta - - - - vit spi-ri-tus me -" are repeated for each voice. The music consists of eighth and sixteenth note patterns.

Musical score for Magnificat primi toni - pares by Victoria, featuring four voices (C, A, T, B) in G clef, 8 time signature, and a mix of B-flat and C major keys.

The score consists of four staves:

- C (Soprano):** Starts with a melodic line. Lyrics: - us: in De - o sa - lu-ta - ri me - - - - o.
- A (Alto):** Starts with a melodic line. Lyrics: me - us: in De - o, in De - o sa-lu-ta-ri me - o, in De - o sa-lu-ta - ri me - - - - o.
- T (Tenor):** Starts with a melodic line. Lyrics: me - us: in De - o sa-lu - ta - ri me - o in De - o sa-lu - ta-ri me - - - - o.
- B (Bass):** Starts with a melodic line. Lyrics: - us: in De - o, in De - o sa-lu-ta-ri me - o in De - o sa-lu-ta - ri me - - - - o.

Key changes occur throughout the piece, indicated by key signatures and sharps/flats. Measure numbers 8 and 10 are marked above the staves.

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

18

C      4. Qui - a fe - cit mi - hi ma - - - gna, mi - hi ma - gna qui po - - - - -

A      4. Qui - a fe - cit mi - hi ma - - - gna

T      8      4. Qui - a fe - cit mi - hi ma - gna                        qui po - - - tens est                qui

B      4. Qui - a fe - cit mi - hi ma - gna                        qui po - - - - -

Musical score for Magnificat primi toni - pares by Victoria, featuring four voices (C, A, T, B) on staves. The score is in common time, with a key signature of one flat. The vocal parts are as follows:

- C (Soprano):** tens est: et sanctum no-men e - ius, et sanctum no-men e -
- A (Alto):** qui po - tens est: et sanctum no-men e - ius, et
- T (Tenor):** po - tens est: et sanctum no-men e - ius, et
- B (Bass):** tens est: et sanctum no-men e - ius, et sanctum no-men e -

The lyrics are in Latin, with some words divided by hyphens. The score includes measure numbers 25 and 8.

Musical score for Magnificat primi toni - pares by Victoria, featuring four voices (C, A, T, B) on staves. The score is numbered 31 at the top left.

The vocal parts are:

- C (Soprano):** ius et sanctum no - men e - ius.
- A (Alto):** sanctum no - men e - - - - ius.
- T (Tenor):** <sup>8</sup> sanctum no - men e - - - ius et sanctum no - men e - - - ius.
- B (Bass):** - - - - ius et sanctum no - men e - - - ius.

The music consists of four staves, one for each voice. The voices sing in homophony, with the bass providing harmonic support. The lyrics are written below the notes, corresponding to the musical phrases. The score uses a mix of common time and a slower tempo indicated by a '8' above the tenor staff.

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

37

C 6. Fe - cit po - ten - ti-am, fe - cit po - ten - ti-am in bra-chi - o su -

A 6. Fe - cit po - ten - ti-am in bra -

T 8 6. Fe - cit po - ten - ti - am, fe - cit po - ten - ti - am in bra-chi - o su -

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

The musical score consists of four staves, each representing a voice: Soprano (C), Alto (A), Tenor (T), and Bass (B). The music is in common time, with a key signature of one flat. The vocal parts sing a setting of the Magnificat. The soprano (C) and alto (A) sing the first half of the line '6. Fe - cit po - ten - ti-am', while the tenor (T) and bass (B) sing the second half 'in bra-chi - o su -'. The alto part includes a melodic line with a bracket under 'po - ten - ti-am'.

44

The musical score consists of four staves, each representing a voice: C (soprano), A (alto), T (tenor), and B (bass). The music is in common time (indicated by '44'). The vocal parts are written in soprano, alto, tenor, and bass clefs respectively. The lyrics are written below the notes, corresponding to the vocal parts. The score shows a mix of eighth and sixteenth note patterns, with some sustained notes and rests.

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

A  
chi - o su - o: di - sper - sit su - per - - bos men - - te cor -

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

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

51

C cor-dis su - i men - te cor - dis su - - - - i.

A dis su - - - - i.

T i men - te cor - dis su - i men - te cor-dis su - i.

B men - te cor-dis su - i men - te cor - dis su - - - i.

**7. Depósuit poténtes de séde: et exaltávit húmiles.**

58

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

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

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

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

Musical score for Magnificat primi toni - pares by Victoria, featuring four voices (C, A, T, B) in G clef, 66 time. The lyrics are in Latin, with some words in French (bo-nis, im-ple-vit). The score includes measure numbers 66, 8, and 1.

The vocal parts are:

- C (Soprano):** - nis: et di - vi - tes di - mi - sit i - na -
- A (Alto):** bo - - nis: et di - vi - tes et di - vi - tes di-mi-sit i - na -
- T (Tenor):** - nis im-ple-vit bo - nis: et di - vi - tes et di - vi - tes
- B (Bass):** bo - - nis: et di - vi - tes et di - vi - tes di-mi-sit i - na -

74

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

A  
- nes, di-mi - sit i-na - nes di-mi-sit i-na - nes.

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

B  
nes, di-mi-sit i - na - nes di-mi-sit i - na - nes.

## 9. Suscépit Israel púerum súum: recordátus misericórdiæ súæ.

83

C      10. Sic - ut lo - cu-tus est ad pa-tres

A1     Altus I      10. Sic - ut lo - cu-tus est ad pa-tres no - stros, ad pa-tres no -

A2     Altus II      10. Sic-ut lo - cu-tus est ad pa-tres no - stros, ad pa-tres no -

T      10. Sic - ut lo - cu-tus est ad pa-tres

B      10. Sic - ut lo - cu-tus est ad pa - tres no - stros:

90

C      no - stros:      A - bra-ham et se - mi-ni e -

A1     - - stros:      A - bra-ham      A - bra-ham      et

A2     stros:      A - - bra-ham      A - - - - bra-ham et se - mi-ni

T      no - stros:      A - bra-ham      et se - mi-ni

B      - - - - A - bra-ham      A - - - bra-ham, A - bra-ham      et se -

97

C ius in sæ-cu - la et se - mi-ni e - - ius in

A1 se - mi - ni e - ius in sæ - cu - la et se - mi-ni e - - ius in sæ -

A2 e - - ius in sæ - cu - la et se - mi - ni e - -

T e - - ius in sæ - cu - la et

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

## Magnificat primi toni - pares

104

C      *sæ - cu - la      in sæ - cu - la,      in sæ - - - cu - la.*

A1     *- - cu - la      in sæ - - - cu - la.*

A2     *ius      in sæ - cu - la      in sæ - - - cu - la.*

T      *se - mi-ni e - ius      in sæ - - - cu - la.*

B      *in sæ - - - cu - la      in sæ-cu-la      in sæ - - - cu - la.*

## 11. Glória Pátri et Fílio: et Spirítui Sáncto.

111

Musical score for the Magnificat primi toni - pares, Gloria Patri et Filio: et Spiritui Sancto. The score consists of six staves (C, A1, A2, T1, T2, B) in common time, treble clef, and B-flat key signature.

The vocal parts sing the text "12. Sic - ut e - rat, sic - ut e - rat in prin-ci-pi - o" in a repeating pattern. The Tenor II part enters with a "Resolutio" (resolution) at the end of the phrase.

Annotations include "Canon" above the A2 staff and "Resolutio" above the T2 staff.

Text: Magnificat primi toni - pares  
11. Glória Pátri et Fílio: et Spirítui Sáncto.  
12. Sic - ut e - rat, sic - ut e - rat in prin-ci-pi - o  
12. Sic - ut e - rat, sic-ut e - rat in prin-ci - o  
12. Sic - ut e - rat, sic-ut e - rat in prin-ci - o  
12. Sic - ut e - rat, sic-ut e - rat in prin-ci - o  
12. Sic - ut e - rat, sic-ut e - rat in prin-ci - o  
12. Sic - ut e - rat, sic - ut e - rat in prin-ci-pi - o, in prin-

121

C ci-pi-o et nunc et nunc et sem - per: et in sæ-cu-

A1 - pi-o et nunc et sem - - - per: et in

A2 prin-ci - pi - o et nunc et sem - per:

T1 prin-ci - pi - o et nunc et sem - per: et in sæ-cu-

T2 in prin-ci - pi - o et nunc et sem - per:

B ci-pi-o et nunc et sem - per: et in sæ - cu -

128

The musical score consists of six staves, each representing a voice. The voices are labeled C, A1, A2, T1, T2, and B from top to bottom. The music is in G clef, 4/4 time, and a key signature of one flat. The lyrics are written below each staff, corresponding to the notes. The score shows a mix of eighth and sixteenth-note patterns, with some sustained notes and rests. Measure 128 begins with a forte dynamic. The lyrics "la, et in sæ - cu - la" appear in measure 128, followed by "sæ - cu - lo - rum. A - men" in measure 129, and "sæ - cu - lo -" in measure 130.

C      la, et in sæ - cu - la      sæ - cu - lo - rum. A - men, sæ -

A1     sæ - cu - la      sæ - cu - lo - rum      sæ - cu - lo -

A2     et in sæ - cu - la      sæ - cu - lo - rum. A - men

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

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

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

137

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

A1 - - - rum. A - men, sæ - cu-lo-rum. A - men.

A2       $\zeta$       sæ - cu - lo - rum. A - men

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

T2       $\zeta$       sæ - cu - lo - rum. A - men.

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