

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

Musical score for Magnificat quarti toni - pares by Victoria, featuring four voices: Cantus, Altus, Tenor, and Bassus.

The score consists of four staves, each with a key signature of one sharp (F#) and common time. The vocal parts are:

- Cantus:** The top voice, starting with a dotted half note. It sings the second part of the verse: "2. Et ex-sul-ta - - - vit spi - ri - tus me - -".
- Altus:** The second voice from the top, singing "2. Et ex-sul-ta - - - vit spi - ri-tus me - - us, spi-ri-tus".
- Tenor:** The third voice from the top, singing "2. Et ex-sul-ta - - - vit spi - - ri -".
- Bassus:** The bottom voice, starting with a dotted half note. It sings the second part of the verse: "2. Et ex-sul - ta - - - vit spi-ri-tus".

The lyrics are written below the notes, aligned with the vocal parts. The music includes various note values (eighth, sixteenth, thirty-second), rests, and dynamic markings like fermatas and grace notes.

Musical score for Magnificat quarti toni - pares by Victoria, featuring four voices (C, A, T, B) in G major. 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 in Latin, with some words in English. The score includes measure numbers 7 and 8.

C (Soprano):

7 us: in De-o sa-lu-ta-ri me - o, in De-o sa-lu-ta-ri me - - - 0.

A (Alto):

8 me - us: in De-o sa-lu-ta-ri me - - o in De-o sa-lu-ta-ri me - - 0.

T (Tenor):

8 tus me - us: in De-o sa - lu-ta - ri me - - 0.

B (Bass):

me - us: in De-o sa - lu-ta-ri me - - o, in De-o sa - lu-ta-ri me - - 0.

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

The musical score consists of four staves, each representing a voice: C (soprano), A (alto), T (tenor), and B (bass). The music is in G major (indicated by the treble clef and key signature of one sharp) and common time (indicated by the 'C' at the top left). The vocal parts are labeled on the left of each staff. The lyrics are written below the notes, with some words repeated across measures. Measure 16 begins with a rest for all voices. The lyrics for the first three voices start with "4. Qui - a fe - cit mi - hi ma - gna qui po - tens est qui po-tens est". The bass voice (B) remains silent throughout this section. The music continues with a series of eighth and sixteenth note patterns, with the bass voice joining in at the end of the section.

16

C
A
T
B

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

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

Musical score for Magnificat quarti toni - pares by Victoria, featuring four voices (C, A, T, B) in G major. The score consists of four staves, each with a different vocal range: C (soprano), A (alto), T (tenor), and B (bass). The music begins at measure 25.

The lyrics are as follows:

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

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

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

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

Musical score for Magnificat quarti toni - pares by Victoria, featuring four voices (C, A, T, B) in 32nd time.

The score consists of four staves:

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

Measure numbers 1 through 8 are indicated above each staff.

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

A musical score for four voices (C, A, T, B) in G major, common time. The vocal parts are arranged vertically: C (Soprano), A (Alto), T (Tenor), and B (Bass). The music begins at measure 39. The lyrics are written below the notes, corresponding to the vocal parts. The tenor part (T) has a melodic line with some grace notes and slurs. The bass part (B) features sustained notes and rhythmic patterns. The vocal parts sing in homophony, with the soprano and alto providing harmonic support to the tenor and bass.

39

C
A
T
B

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

6. Fe - cit po - ten - ti - am

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

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

55

C sit su - per - - bos men - te cor-dis su - - - i men -

A bos men - - te cor - dis su - - i men - -

T per - - bos men - te cor-dis su - i men - te cor-dis su - i

B sit su - per - - bos men - te cor-dis su - - - i, men - te cor-dis su - i, men - te cor-dis

7. Depósuit poténtes de séde: et exaltávit húmiles.

63

C
- te cor-dis su - i.
8. E - su - ri - en - tes im-ple-vit bo -

A
te cor - dis su - i.
8. E-su-ri-en - tes im-ple-vit bo -

T
men - te cor-dis su - i.
8. E - su - ri - en - tes

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

72

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

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

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

B
- - nis, im-ple - - - vit bo - - nis:
et di - vi - te di - mi - sit i - na - nes

Musical score for Magnificat quarti toni - pares by Victoria, page 12. The score consists of four staves (C, A, T, B) with lyrics in Latin. The tempo is marked 80. The music is in common time.

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

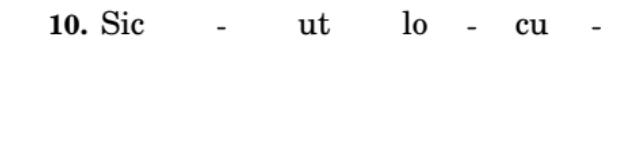
A: - - - - - nes, et di-vi-tes di-mi-sit i - na - nes.

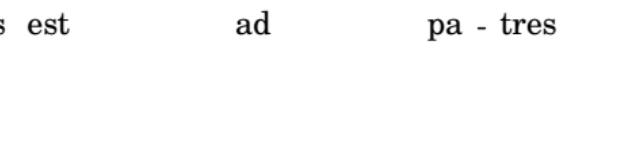
T: - na - nes di - mi-sit i - na - nes et di-vi-tes di - mi-sit i - na - nes.

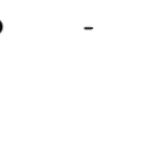
B: - - - di - mi-sit i - - na - nes, et di - vi-tes di - mi-sit i - na - - nes.

9. Suscépit Israel púerum súum: recordátus misericórdiæ súæ.

88

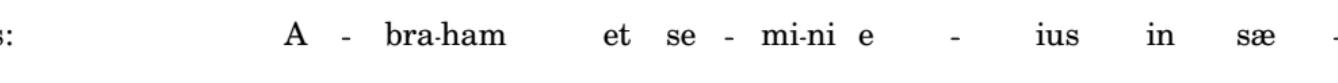
A  10. Sic - ut lo - cu - tus est ad pa - tres no -

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

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

Magnificat quarti toni - pares

96

A 

T 

B 

104

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

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

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

11. Glória Pátri et Fílio: et Spirítui Sáncto.

112

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

A1
12. Sic - ut e - rat sic - ut e - rat in prin -

A2
12. Sic - ut e - rat in prin -

T
12. Sic - ut e - rat in prin - ci - pi -

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

119

C
o, in prin - ci - pi - o, in prin-ci - pi - o et nunc et sem - per, et nunc et

A1
ci - pi - o in prin-ci - pi - o et nunc et sem -

A2
- rat in prin-ci - pi - o et nunc et

T
o in prin-ci - pi - o in prin-ci - pi - o et nunc et sem - per, et nunc

B
o in prin-ci - pi - o in prin-ci - pi - o et nunc et

126

C sem - per et nunc et sem - per: et in sæ-cu-la et in sæ-cu-la

A1 - - - per: et in sæ-cu-la et in sæ - - - cu-la sæ-

A2 8 sem - per: et in sæ-cu-la sæ - -

T 8 et nunc et sem - - - per: et in sæ - - - cu-la sæ - cu-lo-rum.

B sem - per et nunc et sem - per: et in sæ-cu-la et in sæ-cu-la sæ - cu-lo-rum.

134

C - | x p p | p p · p | p | x d d | x d d | d | - | x d |
 sæ - cu - lo-rum. A - men sæ - cu - lo-rum. A - men sæ -

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

A2 cu - - lo - - - rum. A - - - - men

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

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

142

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

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

A2 - - - - - sæ - cu - lo - rum. A - - - men.

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

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