

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

Cantus

Altus

Tenor

Bassus

2. Et ex - ul - ta - vit

2. Et ex-ul - ta - - - vit, et ex-ul - ta - - -

2. Et - - - ex - ul -

2. Et ex-ul - ta - - -

Musical score for Magnificat quinti 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 the notes, corresponding to the vocal parts.

The score is divided into measures by vertical bar lines. Measure 7 starts with the C part. Measure 8 starts with the A part. Measure 9 starts with the T part. Measure 10 starts with the B part. The lyrics are as follows:

ri-tus me - us spi-ri-tus me - us: in De - o sa-lu - ta - ri me -
vit spi-ri-tus me - us, spi-ri-tus me - us: in De - o sa-lu - ta-ri me -
ta - vit spi - ri-tus me - us: in
vit spi-ri-tus me - us spi-ri-tus me - us: in De - o sa-lu - ta - ri

Musical score for Magnificat quinti 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 range: C (soprano), A (alto), T (tenor), and B (bass). The music begins at measure 15. The lyrics are written below the notes, corresponding to the vocal parts.

15

C
o in De - o in De - o sa - lu - ta - ri me - o, sa - lu - ta -

A
o, in De - o sa - lu - ta - ri me - o n De - o sa - lu - ta -

T
De - o sa - lu - ta - ri me - o, sa - lu - ta - ri me - o.

B
me - o, in De - o sa - lu - ta - ri me - o, in De - o sa - lu - ta -

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

22

C
ri me - o. 4. Qui - a fe - cit mi - hi ma - gna, mi - hi

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

T
8 4. Qui - a fe - cit mi - hi ma - gna, mi - hi ma - gna qui

B
- ri me - o. 4. Qui - a fe - cit mi - hi ma -

Musical score for Magnificat quinti toni - pares by Victoria, featuring four voices (C, A, T, B) in G major. The tempo is marked as 30. The lyrics are in Latin.

The score consists of four staves:

- C (Soprano):** Starts with a dotted half note followed by eighth notes. The lyrics: ma - gna qui po - tens est, qui po - tens est: et san - ctum no - men e - ius, e -
- A (Alto):** Starts with a rest, followed by eighth notes. The lyrics: qui po - tens est: et san - ctum no - men e -
- T (Tenor):** Starts with a dotted half note followed by eighth notes. The lyrics: po - tens est qui po - tens est: et san - ctum no - men e - ius
- B (Bass):** Starts with a whole note followed by rests. The lyrics: gna qui po - tens est: et

Accidentals include a sharp sign in the key signature and various slurs and ties throughout the piece.

37

C
A
T
B

ius et sanctum no - men e -
ius et sanctum no-men e -
et sanctum no-men e - ius
san - ctum no - men e - ius et san - ctum

Musical score for Magnificat quinti toni - pares, featuring four voices (C, A, T, B) in G major, 4/4 time. The score is numbered 43.

The vocal parts are:

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

Accompaniment consists of eighth-note patterns on the bass line.

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

51

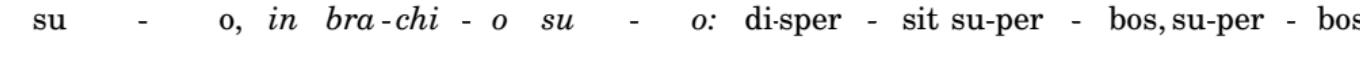
C
A
T
B

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

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

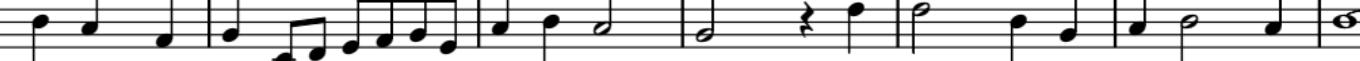
6. Fe - cit po - ten - ti - am in bra-chi -

58

C 

A 

T 

B 

65

C

sper - sit su - per - bos men - te cor - dis su -

A

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

T

di-sper - sit su - per - bos men - te cor - - dis su -

B

di-sper - sit su - per - bos men - te cor - - dis su -

72

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

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

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

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

7. Depósuit poténtes de séde: et exaltávit húmiles.

79

C - - su - ri-en - tes im - ple - vit bo -

A1 8. E-su-ri-en - - tes e-su-ri-en - - tes im-ple-vit bo-nis, im-ple-vit bo-

A2 Altus II - - su-ri-en - - - tes im-ple-vit bo-nis, im-ple-vit

T Tenor - - - su - ri-en - tes im-ple-vit bo-nis im-ple-vit bo-

Musical score for Magnificat quinti toni - pares by Victoria, page 14. The score consists of four staves (C, A1, A2, T) in G major, 88 BPM.

The lyrics are in Latin, with some words in French (e.g., "et", "di-"). The vocal parts sing in a polyphonic style, with some parts providing harmonic support.

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

Staff A1: nis: et di - vi-tes di - mi - sit i - na - nes et di - vi-tes di - mi - sit i - na -

Staff A2: bo - - nis: et di - vi-tes di - mi - sit i-na - nes et

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

96

The musical score consists of four staves, each representing a voice: C (Contratenor), A1 (Altus 1), A2 (Altus 2), and T (Tenor). The music is in G major, indicated by a treble clef and a sharp sign. The tempo is marked as 96 BPM. The lyrics are written below the notes, corresponding to the vocal parts. The score shows a mix of simple note patterns and more complex rhythmic figures, particularly in the Altus parts.

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

A1
nes, i - na - - nes_____ et di - vi - tes di - mi - sit i - na - - - nes.

A2
di - vi - tes di - mi - sit i - na - nes, et di - vi - tes et di - vi - tes di - mi - sit i - na - nes.

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

9. Suscépit Israel púerum súum: recordátus misericórdiæ súæ.

104

A Altus

10. Si-cut lo - cu-tus est *si - cut lo - cu-tus est* _____ ad pa - - tres no -

T1 Tenor I

10. Si - cut lo-cu-tus est, _____ *si - cut lo - cu* - - *tus est ad pa*-tres no - - -

T2 Tenor II

10. Si - - cut lo - cu-tus est ad pa - - tres no -

B Bassus

10. Si - cut lo - cu-tus est _____ ad pa - - tres no - - -

The musical score is for four voices: Altus (soprano), Tenor I (tenor), Tenor II (baritone), and Bassus (bass). The key signature is G major (one sharp). The time signature is common time (4/4). The tempo is indicated as 104. The vocal parts are labeled A, T1, T2, and B from top to bottom. The lyrics are in Latin, with some words underlined for emphasis. The music features eighth-note patterns and sustained notes, with a bracket over the eighth-note pattern in the first measure of the Altus part.

Musical score for Magnificat quinti toni - pares by Victoria, featuring four voices (A, T1, T2, B) in G major at 112 BPM.

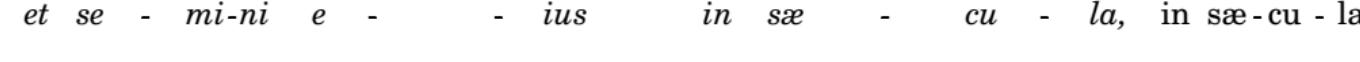
The score consists of four staves:

- Staff A:** Treble clef, 8th note time signature. Vocal line: "- stros: A - bra-ham et se - mi-ni e - - ius in sæ-cu-la".
- Staff T1:** Treble clef, 8th note time signature. Vocal line: "- stros: A - bra-ham et se - mi-ni e - - ius in sæ - cu -".
- Staff T2:** Treble clef, 8th note time signature. Vocal line: "stros: A - bra-ham et se - mi-ni e - ius in".
- Staff B:** Bass clef, 8th note time signature. Vocal line: "stros: A - bra-ham et se - mi-ni e - - ius in sæ-cu-la".

The vocal parts are separated by vertical bar lines, and the music includes various rests and note heads.

Magnificat quinti toni - pares

119

A 

T1 

T2 

B 

11. Glória Pátri et Fílio: et Spirítui Sáncto.

126

Canon

C1

12. Si - - cut e - - rat in

C2

Cantus II

Resolutio

A1

12. Si - - cut e - - rat

12. Si-cut e - - - rat si-cut e - - rat in

A2

Altus II

12. Si - cut e - - - rat si-cut e - -

T

12. Si - - cut e - - rat

B

12. Si-cut e - - - rat in prin-

ς

Musical score for the Magnificat quinti toni - pares, movement 11. The score consists of six staves (C1, C2, A1, A2, T, B) in common time with a key signature of one sharp. The vocal parts sing 'Si-cut' and 'e-rat' in a canon. The 'Cantus II' part provides a harmonic resolution. The 'Altus II' part has a melodic line with eighth-note patterns. The bass part (B) begins in measure 126. The vocal parts continue with 'si-cut' and 'e-rat' patterns. The soprano (A1) and alto (A2) parts have identical melodic lines. The tenor (T) part has a single note in measure 126. The bass (B) part enters in measure 126 with a melodic line that concludes the phrase 'in prin-'.

132

The musical score consists of six staves, each representing a voice part:

- C1:** Starts with a dotted half note followed by eighth notes. Text: prin-ci - pi - o, et nunc, et sem - per:
- C2:** Starts with a rest. Text: in prin-ci - pi - o, et nunc
- A1:** Starts with a quarter note. Text: prin-ci - pi - o, et nunc et sem - per
- A2:** Starts with a quarter note. Text: rat in prin-ci - pi - o, et nunc et sem - - -
- T:** Starts with a rest. Text: in prin - ci - pi - o, in prin-ci - pi - o, et nunc
- B:** Starts with a quarter note. Text: ci - pi - o, in prin - ci - pi - o, et nunc et sem - - - per, et

Measure numbers 1 through 8 are indicated above the staff lines.

138

C1
et in sæcu-la sæ - cu - lo - rum.

C2
et sem - per: et in sæcu-la

A1
et nunc et sem - per: et in sæ - cu - la sæ - cu - lo - rum. A -

A2
per et nunc et sem - per: et in sæ - cu - la cu - la sæ - cu -

T
et sem - - - per: et in sæ - cu - la

B
nunc et sem - per: et in sæ - cu - la, et in sæ - cu - la

145

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

C2
sæ - cu - lo - rum. A - men, a - - men sæ - cu -

A1
men sæ - cu - lo - rum. A - - men

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

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

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

152

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

C2
lo - rum. A - men.

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

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

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

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