

Magnificat septimi toni

Morales

Musical notation for Magnificat septimi toni by Morales. The music is written on a five-line staff with a treble clef. The lyrics are written below the staff, aligned with the notes. The notes are represented by small diamonds.

8

Ma - - - gni - fi - cat

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1

Cantus

Altus

Tenor

Bassus

A - ni-ma me - a ____ Do-mi - num, _____ a - ni -

A - ni-ma me - - a ____ Do-mi -

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A - ni-ma me - a Do - mi-num

me - a Dō - mi - num, a - ni-ma me-a Dō - mi-num, a -

ma — *me* - - - *a* *Dō* - *mi* - *num* *a* - *ni* - *ma*

num, — *Do* - *mi* - *num* *a* - *ni* - *ma*

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a - ni-ma me - a Do - mi - num, — Do - mi - num.
 ni - ma me - a Do - mi - num.
 me - a Do - mi-num, a - ni-ma me - a Do - mi - num.
 a - ni-ma me - a Do - mi-num.

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[3]

Qui - a re - spexit hu - mi - li - ta - tem, hu - mi - li - - - ta - - tem

Qui - a re - spexit hu - mi - li - ta - - tem an - cil - lae su - æ, an -

Qui-a re - spexit hu - mi - li - ta - tem an - cil - lae su -

Qui - a re - spexit

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an - cil - læ su - - - - - æ: ec - ce

cil - læ su - æ, an - - cil - læ su - - - - æ: ec -

æ, — an - - - cil - læ su - - - - æ: ec - ce

hu - mi - li - ta - tem an - cil - læ su - - - - æ:

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The musical score for Magnificat septimi toni, Morales, page 32, features three staves of music. The top staff uses soprano C-clef, the middle staff alto F-clef, and the bottom staff bass G-clef. The music is in common time. The vocal parts are accompanied by a continuo part indicated by a basso clef and a 'C' (for organ/cembalo). The lyrics are written in a single column below the staves, aligned with the vocal parts. The score includes a section labeled 'b' with a bracket under the bass line, and a section labeled 'ex' with a bracket under the bass line. The lyrics are as follows:

e - - - - nim
 ex hoc be - a - tam me di - - cent
 ce e - nim
 ex hoc be - a - tam me di - - -
 nim, ec - ce e - - - nim
 ex hoc be - a - - - -

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o - mnes ge - ne - ra - ti - o -
 cent, be - a-tam me _____ di - cent o - mnes ge - ne - ra - ti - o -
 hoc be - a - tam me di - - cent o - mnes ge - ne -
 - tam me di - - cent

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nes o - mnes ge-ne-ra - - - ti - o - - - nes.

o - mnes ge - ne-ra - ti - o - - - nes.

ra - ti - o - - nes o - mnes ge-ne - ra - ti - o - - - nes.

o - mnes ge - ne - ra - - - ti - - - o - - - nes.

o - mnes ge - ne - ra - - - ti - - - o - - - nes.

51

5 Cantus

Altus

Bassus

Et mi - se - ri - cor - di - a e - ius a pro - ge - ni - e - in -

Et mi - se - ri - cor - di - a e - ius a pro -

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ge - ni - e a pro - ge - ni - e

in pro - ge - - -

pro - ge - - - ni - es, in

in - - - - - pro - ge - - - - - ni - es, in

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

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- ni - es in pro - ge - ni - es

pro - ni - es

ti - men - ti - bus e -

ti - men - ti - bus e -

ti - men - ti - bus e -

ti - men - ti - bus e -

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um, ti - men-ti - bus e - um, ti - men-ti - bus e - um, ti - men-ti - bus e - um

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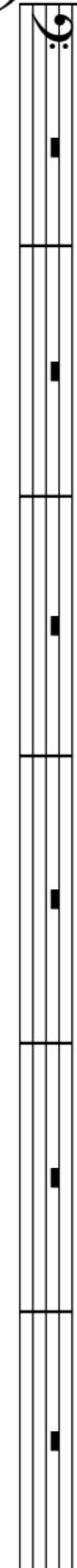
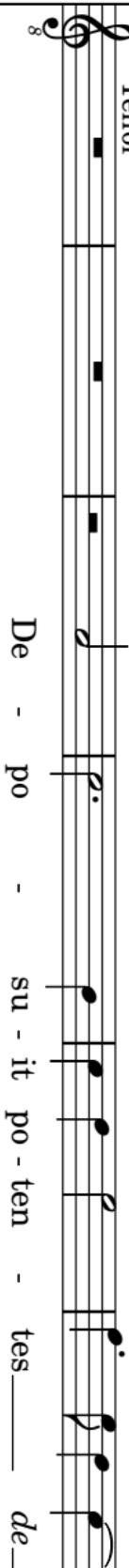
um, *ti* - men - *ti* - bus *e* - *um*.

82

[7]



Tenor



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se - - - de, de - se - - de po - ten - tes de -

de, de - se - - de, de - se - de po - ten - tes de -

De - - - po - su - it po - ten -

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ten - tes de - se - de et ex - al - ta - - -
 se - - de, de se - - de et ex - al - ta - -
 se - - - - de et ex - al - ta - vit hu -
 - tes de se - de et ex - al - ta - - vit

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100

The musical score for Magnificat septimi toni by Morales, page 18, features three staves of music in G clef, common time, and a tempo of 100. The lyrics are written below each staff.

 Staff 1: *vit hu - - - mi-les, hu - - - mi-les*
 Staff 2: *- mi-les*
 Staff 3: *et ex - al - - - vit*
 Staff 4: *hu-miles, hu - - mi - les, hu - - - - - mi - les*
 Staff 5: *et ex - al - - - vit*
 Staff 6: *hu - mi - les*

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

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

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

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

113
6

A vertical staff of music with a treble clef at the top. The staff consists of five horizontal lines. There are three short vertical dashes above the first line, indicating a fermata or a pause. Below these dashes, there are three solid black note heads, each with a vertical stem pointing downwards. After the third note head, there is a short vertical dash above the second line. Below this dash, there is another solid black note head with a vertical stem pointing downwards. This pattern repeats across the entire staff.

A musical score for a solo voice and organ. The vocal part is in soprano C-clef, common time, with lyrics in Latin. The organ part is in bass F-clef, common time. The score includes dynamic markings like forte and piano, and performance instructions like 'legg.' (leggiero) and 'riten.' (ritenue). The vocal line features several grace notes and a melodic line that ends with a fermata over the word 'unum'. The organ part provides harmonic support throughout the piece.

A musical score for two voices. The top voice is in soprano range, indicated by a treble clef, and the bottom voice is in bass range, indicated by a bass clef. The key signature is one sharp, represented by a hash symbol (#) at the end of the staff. The lyrics "Su-sce-pit Is-ra-el" are written below the notes. The music consists of two measures. The first measure starts with a forte dynamic (indicated by a large F). The second measure begins with a half note followed by a fermata, suggesting a pause or a continuation.

A musical score for soprano voice and piano accompaniment. The vocal part is in soprano clef, and the piano part is in bass clef. The vocal line includes lyrics such as "Su - sce - it is-ra - el, su - sce - pit Is - ra - el". The piano part features a sustained note on the first beat of each measure, followed by eighth-note patterns.

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120

e-rum su - um, pu - e-rum su - um

pu - e - rum su - - - - - um

pu - e - rum su - - - - - um

pu - e - rum su - - - - - um

pu - e - rum su - - - - - um

pu - e - rum su - - - - - um

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rum su - um pu - e-rum su - um

pu - e-rum su - um, *pu - e-rum su - um,* *pu - e - rum su - um,* *pu - e - rum su - um*

b pu - e-rum su - um re - cor - da -

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re - cor - da - tus mi - se - ri - cor -

re - rum su - um, re - cor - da - tus mi - se - ri - cor - di - æ su -

pu - e - rum su - um, re - cor - da - tus mi - se - ri -

tus, re - cor - da - tus mi -

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#

di - æ — su - - æ, su - - - - - æ.

æ, su - - - æ mi-se-ri - cor - di - æ su - æ.

cor-di - æ su - - - æ mi - se - ri - cor - di - æ su - - æ.

se - ri - cor - - di - - æ su - - - - æ.

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[11]

Glo - ri - a Pa - - - - - tri et

Glo - - ri - a Pa - - - - - tri

Glo - - - - - ri - - - a Pa - - - - - tri

Glo - a Pa - - - - tri, et Fi - - li - o,

155

Fi-li - o et — Fi - li - o et Spiri - tu - i San - - - -
 et — Fi - li - o et Spiri - tu - i San - - - -
 et — Fi - li - o et Spiri - tu - i San - - - -
 et — Fi - li - o et Spiri - tu - i San - - - -
 et — Fi - li - o et Spiri - tu - i San - - - -
 et — Fi - li - o et Spiri - tu - i San - - - -
 et — Fi - li - o, et — Spi - ri - tu -
 et — Fi - li - o, et — Spi - ri - tu -
 et — Fi - li - o, et — Spi - ri - tu -
 et — Fi - li - o, et — Spi - ri - tu -
 et — Fi - li - o, et — Spi - ri - tu -

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S
A
B
Soprano
Alto
Bass
cto, et Spir-i-tu-i San - cto
et Spir-i-tu-i San - - - cto.
San - - - cto
et Spir-i-tu-i San - - - cto.
San - - - cto.
cto.
cto.
cto.
cto.
cto.
cto.