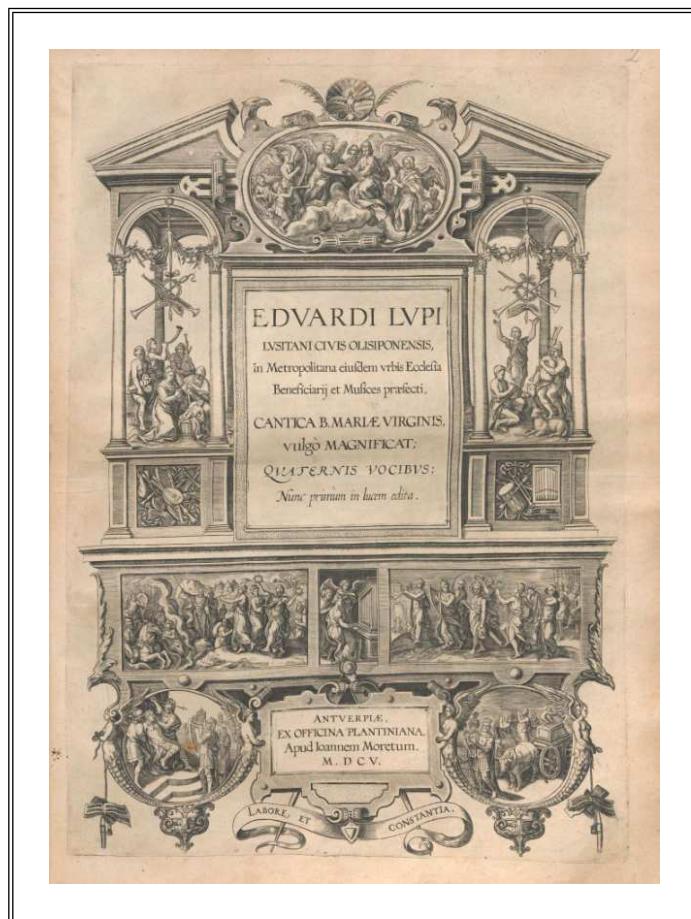


DUARTE LOBO
MAGNIFICAT OCTAVII TONI (EVEN VERSES)
from
"CANTICA B. MARIAE VIRGINIS,
VULGO MAGNIFICAT
Quaternis vocibus."



Antverpiæ... Apud Ioannem Moretum... 1605

Edited by Andreas Stenberg, 2021

Magnificat octavii toni (even verses)

from "Cantica B. Mariae Virginis, vulgo Magnificat. Quaternis vocibus." 1605

Duarte Lobo

Edited by Andreas Stenberg

g



Ma - gni - fi - cat* a-ni - ma me - a **Do** - minum;

G



Mag-ni - fi - cat* a - ni-ma me - a **Do**-minum;

SUPERIVS.
Et ex ul

ALTO
ET ex ul

TENOR.
ET ex ul

BASSO
ET ex ul

2. Et ex - ul - ta -

2. Et ex - ul - ta -

2. Et ex - ul - ta -

4

vit spi - ri - tus me - us in De - o

2. Et ex - ul - ta - vit spi - ri - tus me - us in De - o

vit spi - ri - tus me - us in De - o

4
9

This musical score consists of four staves. The top three staves are vocal parts: Treble (Soprano), Alto, and Bass. The bottom staff is the basso continuo. The music is in common time, with a key signature of one sharp. The vocal parts sing a three-part setting of the hymn "Salutare". The basso continuo part is indicated by a bass clef and a red line at the bottom, with black dots representing notes. The lyrics are written below each staff, corresponding to the notes.

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

3. Quia re-spéxit humili-tátem an-cil-lae sú-ae;*

A musical staff consisting of five horizontal red lines. On the first line from the left, there are ten black square notes arranged in a descending staircase pattern. After the tenth note, there is a short vertical black line representing a rest. Following the rest, there is a single black square note on the second line, and directly below it is a small black dot.

ec-ce e-nim ex hoc be-á-tam me di-cent ómnes ge-ne-ra-ti ó nes.

⁸ 3. Quia re-spéxit humili-tátem *an-cil-lae sú-ae*;*

A horizontal musical staff consisting of five lines and four spaces. There are eleven black dots placed on the staff, each representing a note. The notes are evenly spaced along the staff.

ec - ce e - nim ex hoc be - á - tam me di -

G

cent óm - nes ge - ne - ra - ti ó nes.

SVPERIVS.

SUPERVIS.
C ♫ . ♫ ♫ ♫

QVi a fe

ALTO

QV1 a fe

TENOR.

A musical score for voice and piano. The vocal line starts with a C major chord (C, E, G) indicated by a Roman numeral I above the staff. The melody then descends through various notes, including a dotted half note and a half note, ending on a note above the staff. The piano accompaniment consists of a steady eighth-note bass line.

QV

BASSO

Qui - a fe - cit mi - hi ma - gna qui po -

Qui - a fe - cit mi - hi ma -

C

8

C

5

- tens est,
 gna qui po - tens est, et
 Qui - a fe - cit mi - hi ma - gna qui po -
 Qui - a fe - cit mi - hi

10
 et sanctum no-men e - jus,
 sanctum no - men e - jus, et sanctum no - men
 - - - tens est, et sanctum no-men e -
 ma - gna qui po - tens est, et sanctum no-men e -

15
 et sanctum no - men e - jus.
 e - - - jus.
 - - - 3 - jus,

5. Et mi - se - ri-cór-di - a é-jus a pro-gé -
 ni - e in pro - gé - ni-es*
 ti - mén ti - bus é - um.

g

5. Et mi - se - ri - cór - di - a é - jus a
 pro - gé - ni - e in pro - gé - ni - es*

G

ti - mén ti - bus é - um.

Superius tacet.

ALTO
C FE cit po

TENOR.
C FE cit po

BASSO
C FE cit po

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

in brac-chi - o su - - - -
 brac-chi - o su - - - - o;
 brac-chi - o su - - - - o;

11

o;
Di - sper - sit su - per - - - bos
per - - - bos men - te

Di - sper - sit su - per - - - bos,
[Di - sper - sit su - per - - -]

16

men - te cordis su - - - i, [men - te cordis su - - - i.]

cordis su - i, men - te cor - dis su-i, [men - te cor-dis su - - - i.]

bos] men - te cordis su - i, [men - te cordis su - - - i.]

7. De-pó - su - it po-tén - tes de sé - de,*

g

et ex - al tá - vit hú - miles.

7. De-pó - su - it po-tén - tes de sé - de,*

et ex - al tá - vit hú - mi - les.

G

SVPERIVS.

E Su ri

ALTO

E Su ri

TENOR.

E Su ri

BASSO

E Su ri

E - su - ri - en - tes im -

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

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

E - su - ri - en - tes im -

ple - vit bo - - - nis, et di - vi - tes di - mi - sit i na - nanes,

- - - nis, et di - vi - tes di - mi - sit i na - nanes, [di -

nis, im - plevit bo - - - nis, et di - - vites di - mi -

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

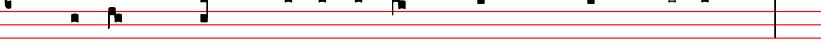
12

di - mi - sit i na - nes.

mi - sit i na - nes.]

sit i na - - - nes.

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



9. Su-scé - pit Israel, pú - e - rum sú - um,*



re-cor - dá - tus mi - se - ri - cór di - ae sú - ae,



⁸9. Su-scé - pit Is-ra-el, pú - e - rum sú - um,*

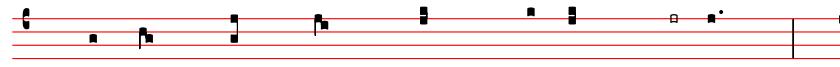


re - cor - dá - tus mi - se - ri - cór di - ae sú - ae,

SVPERIVS.
SI cut lo
ALTO
SI cut lo
TENOR.
SI cut lo
BASSO
SI cut lo

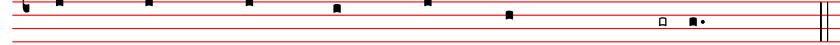
Si-cut lo - cutus est ad patres no - stros, Ab-ra - ham
Si-cut lo - cu - tus est ad patres no - stros, Ab-ra - ham
Si-cut lo - cutus est ad patres no - stros, Ab - ra - ham et
Si-cut lo - cutus est ad patres no - stros, Ab-ra - ham et

6
et se - mi - ni e - jus in sae - cu - la.
et se - mi - ni e - jus in sae - cu - la.
se - mi - ni e - jus in sae - cu - la.
se - mi - ni e - jus in sae - cu - la.

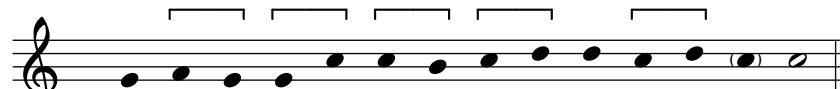


11. Gló - ri - a Pá - tri, et Fí - lio,*

g

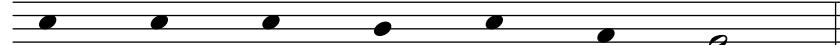


et Spi - rí tu - i Sáncto,



11. Gló-ri - a Pá - tri, et Fí - li-o,*

G



et Spi - rí tu - i Sáncto,

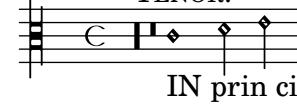
SVPERIVS.



ALTVS.



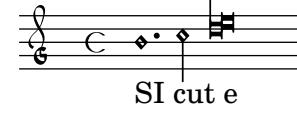
TENOR.



BASSVS.



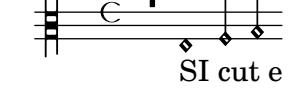
SVPERIVS 2°.



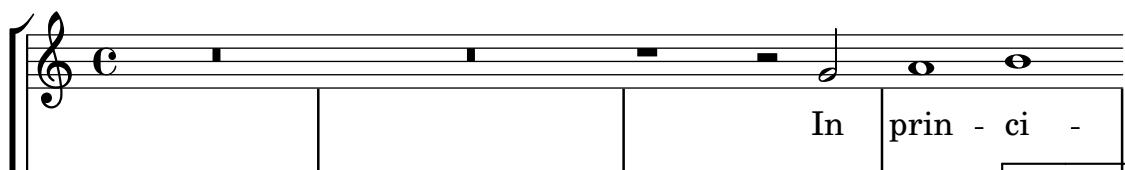
ALTVS 2°.



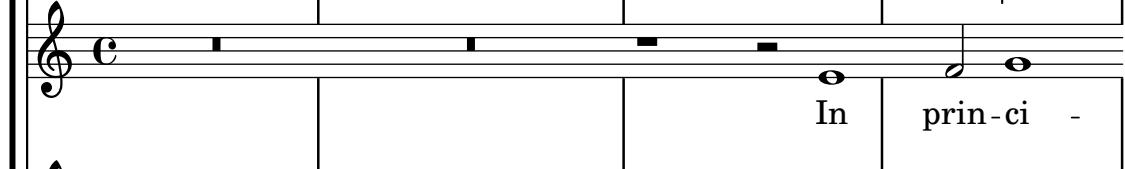
TENOR 2°.



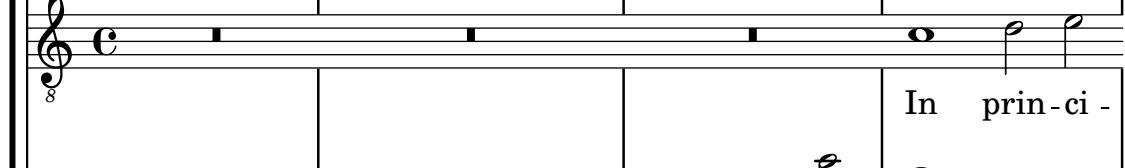
BASSVS 2°.



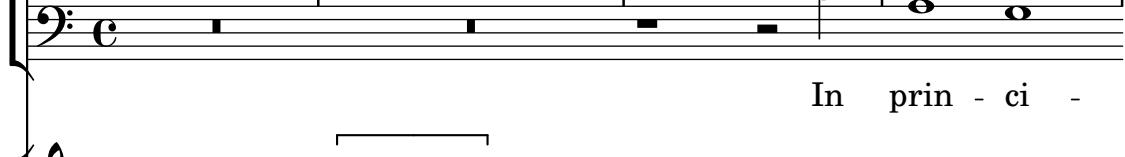
In prin - ci -



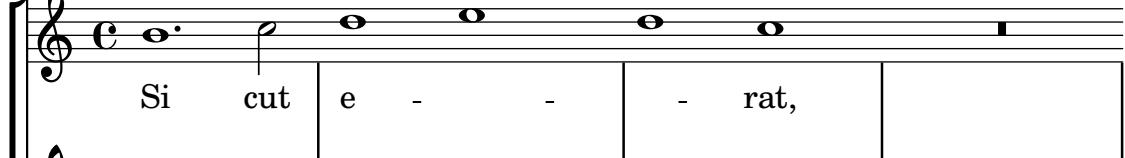
In prin - ci -



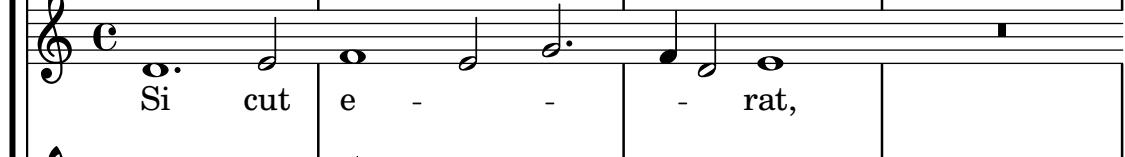
In prin - ci -



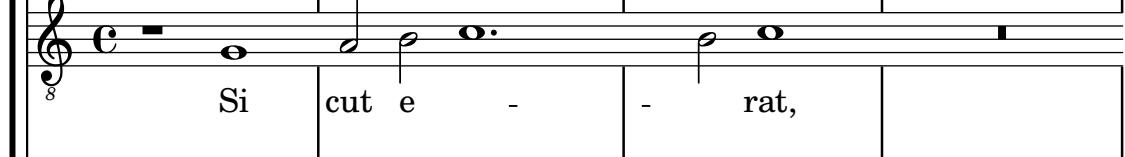
In prin - ci -



Si cut e - - rat,



Si cut e - - rat,



Si cut e - - rat,



Si cut e - - rat,

5

pi - o, et nunc, et semper: et in sæ - cu -

pi - o, et nunc, et semper: et in sæ - cu -

pi - o, et nunc, et semper: et in sæ - cu -

pi - o, et nunc, et semper: et in sæ - cu -

et nunc, et semper: et in sæ - cu -

et nunc, et semper: et in sæ - cu -

et nunc, et semper: et in sæ - cu -

et nunc, et semper: et in sæ - cu -

12

lo - rum, A - men.

A - men.

A - men, A - men.

men.

men.

sæ - cu

men.

Alternative four part setting of "Sicut erat".

SVPERIVS.

SI cut e
ALTO
SI cut e
TENOR.
SI cut e
BASSO
SI cut e

SVPERIVS.

Si cut e - - rat in prin-ci - pi -
Si cut e - - rat in prin-ci - pi -
Si cut e - - rat in prin-ci - pi -
Si cut e - - rat in prin-ci - pi -
Si cut e - - rat

The score consists of four staves: Soprano (treble clef), Alto (C-clef), Tenor (C-clef), and Bass (F-clef). The key signature is common time (C). The vocal parts are labeled on the left. The lyrics "Si cut e" are repeated in each part, followed by "rat in prin-ci - pi -". The bass part concludes with "rat" and a three-measure repeat sign.

6

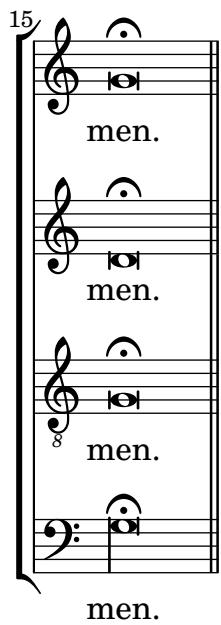
o, et nunc, et sem - - per: et in
o, et nunc, et sem - - per: et in
o, et nunc, et sem - - per: et in
et nunc, et sem - - per: et in

The score continues with four staves. The lyrics "o, et nunc, et sem - - per: et in" are repeated three times, followed by "et nunc, et sem - - per: et in". The bass staff ends with a fermata over the note "in".

9

sæ-cu-la sæ cu-lorum, A - men, sæ - cu-lorum, A -
sæ-cu-la sæ - cu-lo - rum, A - men, sæ - cu-lo - rum, A -
sæ-cu-la sæ - cu-lorum, A - men, sæ - cu-lorum, A - men. sæ - cu-lorum, A -
sæ-cu-la sæ - cu-lo - rum, A - men, sæ - cu-lo - rum, Amen, A -

The score continues with four staves. The lyrics "sæ-cu-la sæ cu-lorum, A - men, sæ - cu-lorum, A -" are repeated twice, followed by "sæ - cu-lorum, A - men. sæ - cu-lorum, A - men. Amen, A -". The bass staff ends with a fermata over the note "Amen".



The Eight tone formula for Magnificat with the alternate endings.

According to Liber Usualis, 1961, pag. 214f.

Endings: a, b, c, c², d

Transcript by A.S.



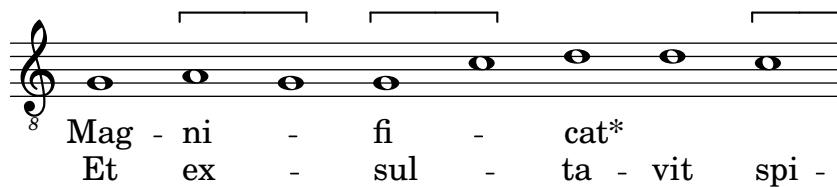
Ma-gni - fi - cat* a - ni - ma me-a **Domi** -
Et ex - sul - ta-vit **spi** - ri - tus **me** - us*



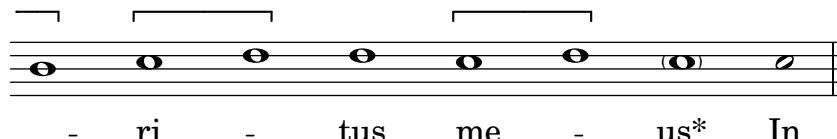
num; **Do** - mi-num. a - ni - ma me - a **Do** -
In De - o sa - lu - ta - ri **mè** - o.



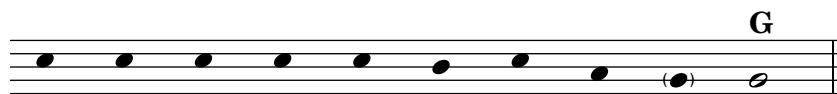
mi - num;
mè - o. sa - lu - ta - ri **mè** - o.



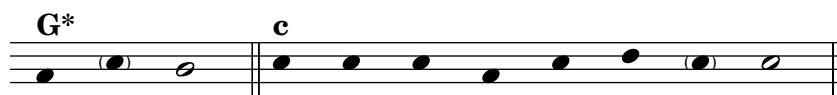
⁸ Mag - ni - fi - cat*
Et ex - sul - ta - vit **spi** -



- ri - tus me - us* In



a - ni - ma me - a **Do** - mi - num;
De - o sa - lu - ta - ri **mè** - o.



Do - mi-num; a - ni - ma me - a **Do** - mi-num;
mè - o. sa - lu - ta - ri **mè** - o.

3. Quia respéxit humilitátem *ancillae súae*;^{*}
ecce enim ex hoc beátam me dicent ómnes generatiónes.
4. Quia fécit mihi *mágna qui pótens* est,^{*}
et sánctum *nómen éjus*,
5. Et misericórdia éjus a progénie *in progénies*^{*}
timéntibus éum.
6. Fécit poténtiam in *bráchio súo*;^{*}
Dispérsit supérbos ménte *córdis súi*.
7. Depósuit poténtes de *séde*,^{*}
et exaltávit **húmiles**.
8. Esuriéntes *implévit bónis*,^{*}
et dívites dimísit *inánes*.
9. Suscépit Israel, *púerum súum*,^{*}
recordátus misericórdiae *súae*,
10. Sicut locútus est *ad pátres nóstros*,^{*}
Abraham et sémini éjus *in saécula*.
11. Glória *Pátri*, et *Fílio*,^{*}
et Spirítui **Sáncto**,
12. Sicut érat in princípio, *et núnc, et sémpre*:^{*}
et in Saécula saeculórum. Amen.