

In Circumcisione Domini
O MAGNUM MISTERIVM

Tomás Luis de Victoria

Cantus

Altus

Tenor

Bassus

O ma - gnum mi - ste - ri - um et

O ma - gnum mi -

5

ad-mi-ra-bi-le sa-cra-men - - - - - tum O

ste-ri-um et ad-mi-ra-bi-le sa-cra-men - - - - - tum O

O ma - gnum mi -

O

ad-mi-ra-bi-le sa-cra-men - - - - - tum O

ste-ri-um et ad-mi-ra-bi-le sa-cra-men - - - - - tum O

O ma - gnum mi -

O

ma - gnum mi - ste - ri - um et ad - mi - ra - bi - le et

ma - gnum mi - ste - ri - um et ad - mi - ra - bi - le sa - cra - men - tum et

ste - ri - um et ad - mi - ra - bi - le sa - cra - men - tum et

ma - gnum mi - ste - ri - um et ad - mi - ra - bi - le sa - cra - men - tum et

ad - mi - ra - bi - le sa - cra - men - tum ut a - ni - ma - li - a ui -

ad - mi - ra - bi - le sa - cra - men - tum ut a - ni - ma - li - a ui -

ad - mi - ra - bi - le sa - cra - men - tum ut a - ni - ma - li - a ui -

ad - mi - ra - bi - le sa - cra - men - tum ut a - ni - ma - li - a ui -

23

de-runt do-mi-num na - tum ui-de-runt do-minum na - tum
de-runt do-mi-num na - tum ui-de-runt do-minum na - tum ia - cen -
de-runt do-mi-num na - tum ui-de-runt do-minum na - tum ia - cen -
de-runt do-mi - num na - tum ia - cen - tem in

The musical score for measures 23-28 features four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The lyrics are: "de-runt do-mi-num na - tum ui-de-runt do-minum na - tum", "de-runt do-mi-num na - tum ui-de-runt do-minum na - tum ia - cen -", "de-runt do-mi-num na - tum ui-de-runt do-minum na - tum ia - cen -", and "de-runt do-mi - num na - tum ia - cen - tem in". The piano accompaniment consists of a right hand with chords and a left hand with a steady eighth-note bass line.

29

ia - cen - tem in pre - se - pi -
- tem ia - cen - tem in pre - se -
tem in pre - se - pi - o ia -
pre - se - pi - o ia - cen -

The musical score for measures 29-34 continues the vocal and piano parts. The lyrics are: "ia - cen - tem in pre - se - pi -", "- tem ia - cen - tem in pre - se -", "tem in pre - se - pi - o ia -", and "pre - se - pi - o ia - cen -". The piano accompaniment continues with the same harmonic structure, featuring a right hand with chords and a left hand with a steady eighth-note bass line.

o ia - cen - tem in pre -
- pi - o ia - cen - tem in pre -
cen - tem in pre - se - pi - o in pre -
tem in pre - se - pi - o in pre -

se - pi - o O Be - a - ta
se - pi - o O Be - a - ta
se - pi - o O Be - a - ta
se - pi - o O Be - a - ta

42

Vir - - - go cu - ius ui - sce-ra me -

Vir - - - go cu - ius ui - sce-ra me -

Vir - - - go cu - ius ui - sce-ra me - ru -

Vir - - - go cu - ius ui - sce-ra me - ru -

The musical score for measures 42-46 features five vocal staves and a piano accompaniment. The vocal parts are in a homophonic setting, with each staff having a single line of lyrics. The lyrics are: "Vir - - - go cu - ius ui - sce-ra me -" for the first two staves, and "Vir - - - go cu - ius ui - sce-ra me - ru -" for the last three. The piano accompaniment consists of a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a time signature of 6/8. The bass staff has a key signature of one flat (Bb) and a time signature of 6/8. The piano part includes various musical notations such as eighth notes, quarter notes, and half notes, with some measures containing rests.

47

- ru - e - runt por-ta - re do - - - minum Ie - sum Chri -

- ru - e - runt por-ta - re do - - - minum Ie - - - sum Chri -

e - runt por-ta - re do - mi - num Ie - sum Chri -

e - runt Ie - - sum Chri -

The musical score for measures 47-51 features five vocal staves and a piano accompaniment. The vocal parts are in a homophonic setting, with each staff having a single line of lyrics. The lyrics are: "- ru - e - runt por-ta - re do - - - minum Ie - sum Chri -" for the first two staves, "e - runt por-ta - re do - mi - num Ie - sum Chri -" for the third staff, and "e - runt Ie - - sum Chri -" for the last two. The piano accompaniment consists of a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a time signature of 6/8. The bass staff has a key signature of one flat (Bb) and a time signature of 6/8. The piano part includes various musical notations such as eighth notes, quarter notes, and half notes, with some measures containing rests.

stum al - le - lu - ia al - le - lu - ya al - le - lu - ya al - le - lu -

stum al - le - lu - ia al - le - lu - ya al - le - lu - ya al - le - lu -

stum al - le - lu - ia al - le - lu - ya al - le - lu - ya al - le - lu -

stum al - le - lu - ia al - le - lu -

ya al - le - lu - ya al - le - lu -

ya al - le - lu - ya al - le - lu - ya al - le - lu -

ya al - le - lu - ya al - le - lu - ya al - le - lu -

ya al - le - lu - ya al - le - lu - ya al - le - lu -

67

ya al - le - lu - - - -

ya al - le - - lu - - - ya al -

ya al - le - - lu - - - - - - - - ya al -

ya al - le - - - - lu - - - - - - -

The piano accompaniment features a complex texture with multiple voices in the right hand and a more active bass line. It includes various musical notations such as eighth notes, sixteenth notes, and rests, with some notes marked with 'x'.

71

ya.

le - - lu - - - ya.

le - - lu - - - - - ya.

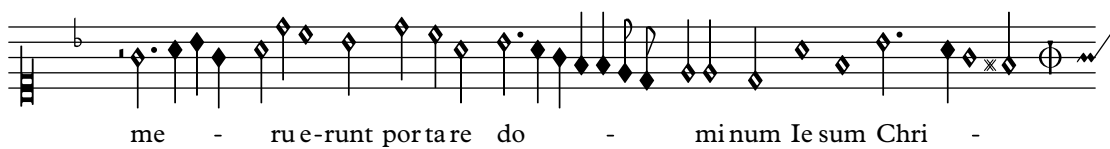
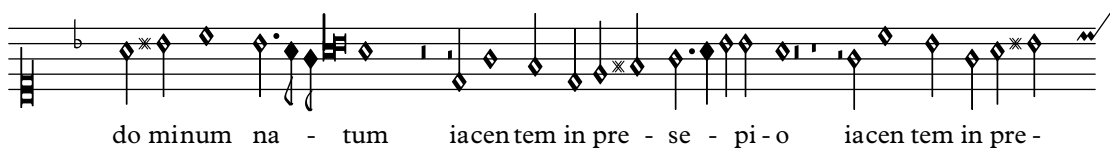
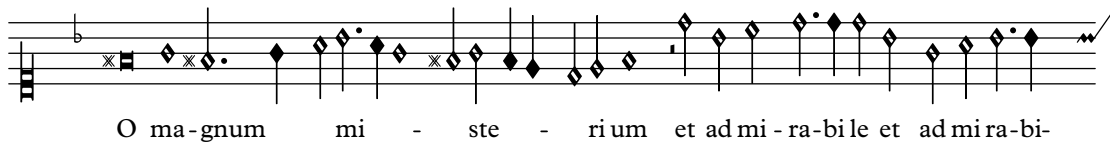
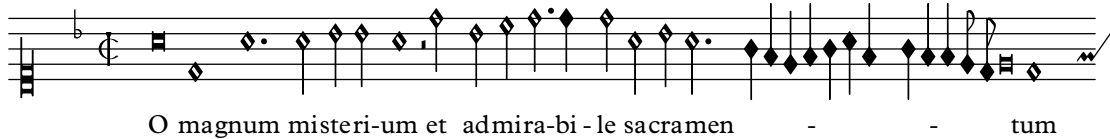
ya al - le - - - lu - - ya.

The piano accompaniment continues with a similar complex texture, featuring multiple voices in the right hand and a more active bass line. It includes various musical notations such as eighth notes, sixteenth notes, and rests, with some notes marked with 'x'.

In Circumcisione Domini
O MAGNUM MISTERIVM

Cantus

Tomás Luis de Victoria



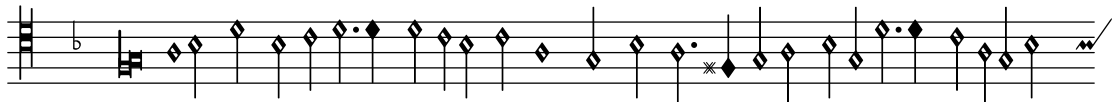
In Circumcisione Domini
O MAGNUM MISTERIVM

Tenor

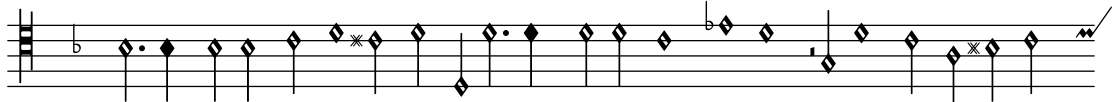
Tomás Luis de Victoria



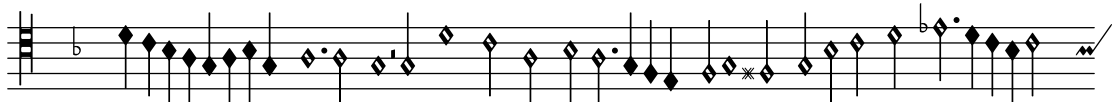
O magnum mi-sterium et admi-ra-bile sa-cramen -



- tum et admi-ra-bi-le sacra-mentum ut a-nimali-a ut a-ni-mali a ui-



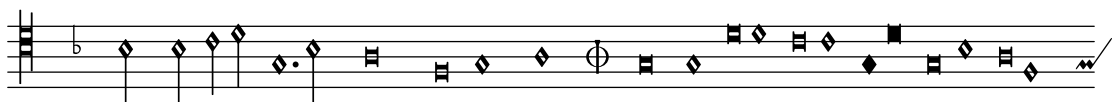
derunt domi-num na-tum uiderunt domi-num natum iacen-tem in pre-



se - - pi-o iac-entem in prese - pi-o in pre - se -



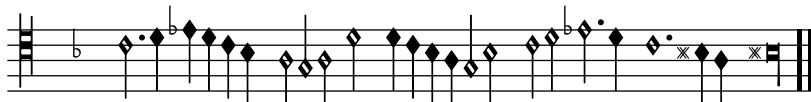
- pi-o O Be-a-ta Vir-go cuius uis-ce-ra me - ru-e -



runt por-ta-re do-mi-num Ie-sum Chri-stum al-le-lu-ia al-le-lu-ya al-le-lu-



ya al-le-lu-ya al-le-lu-ya al-le-lu-ya al-le-lu - ya alle - lu -



- - ya al-le-lu - - - ya.

In Circumcisione Domini

Tomás Luis de Victoria

O ma gnum mi - ste ri um et ad mi - ra - bi le sa - cra men - tum O

ma gnum mi ste - ri um et ad mi - ra - bi - le sa cra men - tum et ad mi - ra - bi -

le sa - cra - men tum ut a - ni - ma - li - a ui - de runt do mi - num na - tum ui de runt

do mi num na - tum ia cen - tem ia - cen tem in pre - se -

- pi - o ia - cen tem in pre - se - pi - o O Be - ata Vir -

go cuius uisce - ra me - rue - runt porta - re do - mi num Ie -

sum Chri - stum al - le lu - ia al - le - lu - ya al - le lu - ya al - le lu - ya al - le lu - ya al -

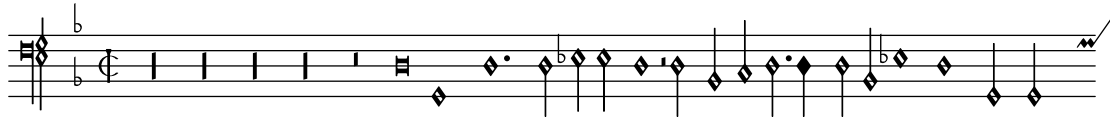
le lu - ya al - le lu - ya al - le - lu - ya al - le - lu -

- ya.

In Circumcisione Domini
O MAGNUM MISTERIVM

Bassus

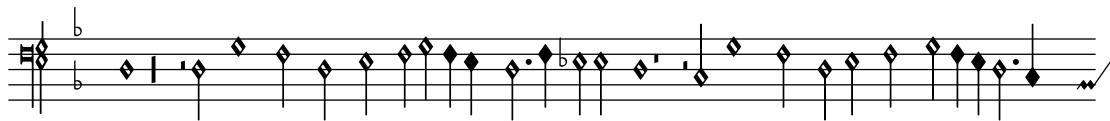
Tomás Luis de Victoria



O magnum misteri-um et admira-bi-le sacramentum et



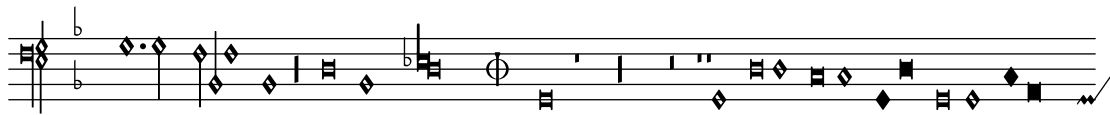
ad mi-ra-bi-le sa cra - men tum ut a - ni ma - li - a ui - de runt do mi - num na-



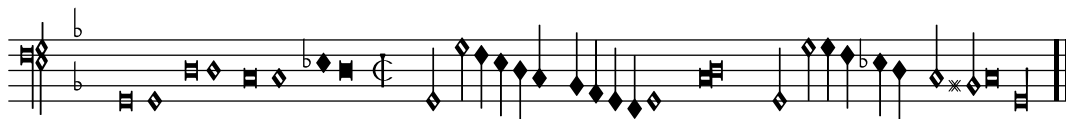
tum ia-cen-tem in pre - se - pi - o ia cen-tem in pre - se -



- pi - o in pre - se - pi - o O Be - ata Vir - go cuius uiscera



meru - e - runt Iesum Chri - stum al - lelu - ia al - lelu - ya al - lelu -



ya al - lelu - ya al - lelu - ya alle - lu - ya alle - luya.

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Tomás Luis de Victoria

This musical score is for the piece "O Magnum Mysterium" by Tomás Luis de Victoria, specifically the section "In Circumcisione Domini". The score is written for a single melodic line and a lute or keyboard accompaniment, using a treble and bass clef system. The key signature is one sharp (F#), and the time signature is common time (C). The score is divided into six systems, each containing two staves. The first system (measures 1-6) begins with a whole rest in the upper staff and a series of chords in the lower staff. The second system (measures 7-12) features a melodic line in the upper staff and a bass line in the lower staff. The third system (measures 13-18) continues the melodic and bass lines. The fourth system (measures 19-24) shows a more complex texture with multiple voices in the upper staff and a bass line. The fifth system (measures 25-30) includes a melodic line and a bass line. The sixth system (measures 31-36) concludes the piece with a final melodic phrase and a bass line. The score is marked with measure numbers 7, 13, 19, 25, and 30 at the beginning of their respective systems.

2

35

First system of music (measures 35-41). The key signature is one sharp (F#). The melody in the right hand features a series of eighth and sixteenth notes, with a prominent triplet of eighth notes in measure 37. The left hand provides a steady accompaniment with eighth notes and chords. The system concludes with a whole note chord in measure 41.

42

Second system of music (measures 42-47). The melody continues with eighth and sixteenth notes, including a triplet in measure 44. The left hand accompaniment remains consistent with eighth notes and chords. The system ends with a whole note chord in measure 47.

48

Third system of music (measures 48-53). The melody features a triplet of eighth notes in measure 49. The left hand accompaniment continues with eighth notes and chords. The system concludes with a whole note chord in measure 53.

54

Fourth system of music (measures 54-62). The melody consists of eighth and sixteenth notes. The left hand accompaniment features a mix of eighth notes and chords. The system ends with a whole note chord in measure 62.

63

Fifth system of music (measures 63-68). The melody continues with eighth and sixteenth notes. The left hand accompaniment includes a triplet of eighth notes in measure 67. The system concludes with a whole note chord in measure 68.

69

Sixth system of music (measures 69-74). The melody features a triplet of eighth notes in measure 69. The left hand accompaniment continues with eighth notes and chords. The system concludes with a whole note chord in measure 74.