

# Magnificat primi toni II

Orlando di Lasso  
(1530-94)

T Ma-gni-\_\_ fi - cat anima me - a Do\_\_ mi-num. \_\_

S Et ex-\_\_ ul - ta - vit, et ex-ul-\_\_\_\_ ta-\_\_\_\_\_

A Et ex - ul-ta-\_\_\_\_ vit, et ex - ul - ta - vit spi-\_\_\_\_ ri -

T Et\_\_\_\_ ex-\_\_\_\_\_ ul - ta - vit,\_\_\_\_\_ spi-\_\_\_\_

B Et ex-\_\_\_\_\_ ul - ta - \_\_\_\_\_

S vit\_\_\_\_ spi-\_\_\_\_ ri - tus me -\_\_\_\_\_ us in De - o, in De -

A tus, et ex - ul-ta - vit spi-\_\_\_\_ ri - tus me -\_\_\_\_\_ us in De - o, in

T ri-tus me - us,\_\_\_\_\_ spi - ri - tus me -\_\_\_\_\_ us in De - o

B vit spi-\_\_\_\_ ri-tus me - us, spi - ri - tus me -\_\_\_\_\_ us in De -

S o sa - lu - ta - ri\_\_\_\_ me -\_\_\_\_\_ o, sa - lu - ta - ri

A De - o sa - lu-ta - ri, sa - lu - ta - ri\_\_\_\_ me -\_\_\_\_\_ o, sa - lu -

T sa - lu - ta - ri\_\_\_\_ me - o, sa - lu - ta - ri me -\_\_\_\_\_ o,

B o sa - lu - ta -

[25]

S me-o, sa-lu-ta-ri, sa-lu-ta-ri me-o.  
A ta-ri me-o, sa-lu-ta-ri me-o.  
T sa-lu-ta-ri me-o.  
B ri me-o, sa-lu-ta-ri me-o.

[30]

T Qui-a respexit humilitatem an-cil-lae su-ae: ecce enim ex hoc beatam  
me dicent omnes gene-ra-ti-o-nes.

[35]

S Qui-a fe-cit mi-hi ma-gna, mi-hi ma-gna,  
A Qui-a fe-cit mi-hi, qui-a fe-cit mi-hi ma-gna, mi-hi ma-gna,  
T Qui-a fe-cit, qui-a fe-cit mi-hi ma-gna, mi-hi ma-gna,  
B Qui-a fe-cit mi-hi ma-gna, qui-a fe-cit mi-hi ma-gna, mi-hi ma-gna,

[40]

S gna, mi-hi ma-gna, qui po-tens est, et san-gna,  
A gna, qui po-tens est, qui po-tens est, et san-ctum no-gna,  
T gna, mi-hi ma-gna, qui po-tens est,  
B mi-hi ma-gna, qui po-tens est,

Soprano (S) vocal line:

50 ius, et sanctum no-men e-\_\_\_\_\_ ius, et sanctum no - men e - ius.

Alto (A) vocal line:

55 ius, et sanctum no-men e-\_\_\_\_\_ ius, et sanctum no - men e- ius.

Tenor (T) vocal line:

8 ius, et sanctum no - men e- ius.

Bass (B) vocal line:

ius, et sanctum no-men e - ius, et sanctum no - men e - ius.

Musical notation for the Latin text 'Et misericordia eius a progenie in progenies timenteribus enim'. The notation consists of a treble clef staff with a key signature of one sharp (F#) and a common time signature. The lyrics are written below the staff, aligned with the notes. The first line ends with a fermata over the note 'um.'.

Soprano (S) and Alto (A) parts in 3/4 time. The vocal line consists of sustained notes and short melodic fragments. Measure 60 starts with a sustained note on G4. Measure 61 begins with a sustained note on A4. Measure 62 starts with a sustained note on B4. Measure 63 begins with a sustained note on C5. Measure 64 begins with a sustained note on D5. Measure 65 begins with a sustained note on E5.

Soprano (S) and Alto (A) parts:

**Soprano (S):**

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

**Alto (A):**

o: di-sper - sit su-per - bos, di-sper - sit su-per - bos men-te cor-dis su-

75

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

T De po\_\_ suit po-ten - tes de se - de, et exal - ta - vit hu\_\_ mi - les.

85

S E - su - ri - en -  
A E - su - ri - en - tes, e - su - ri -  
T E - su - ri - en - tes, e - su - ri - en - tes, e - su - ri -  
B E - su - ri - en - tes, e - su - ri -

90

S tes im - ple - vit bo - nis, im - ple - vit bo -  
A en - tes im - ple - vit bo - nis, im - ple - vit bo -  
T en - tes im - ple - vit bo - nis, im - ple - vit bo -  
B en - tes im - ple - vit bo - nis, im - ple - vit bo -

100

Soprano (S): di-mi - sit i - na - nes, di - mi - sit i - na - nes.

Alto (A): di-mi - sit i - na - nes, di - mi - sit i - na - nes.

Tenor (T): <sup>8</sup> mi - sit i - na - nes, di - mi - sit i - na - nes.

Bass (B): di-mi - sit i - na - nes, di - mi - sit i - na - nes.

T Su-sce-\_\_ pit Israel pu - e - rum su - um recordatus miserico - di - ae su - \_\_ ae. \_\_

S ad pa-tres no-stros, ad pa-tres no-stros, ad pa-tres no-stros, ad pa-tres no-stros, ad

A ad pa-tres no-stros, ad pa-tres no-stros, ad pa-tres no-stros, ad pa-tres no-stros, ad

T pa-tres no - stros, ad pa-tres no - stros, ad pa-tres no - stros, ad pa-tres no - stros, ad

B pa-tres no - stros, ad pa-tres no - stros, ad pa-tres no - stros, ad pa-tres no - stros, ad

**115**

S pa-tres no-stros, A - bra - ham, et se - mi - ni e - ius in sae - cu - la, et

A pa-tres no-stros, A - bra - ham, et se - mi - ni e - ius in sae - cu - la, et

T pa-tres no-stros, A\_\_\_\_\_bra-ham, et se - mi - ni e - ius in sae - cu - la, et

B pa-tres no-stros, A - bra - ham, et se - mi - ni e - ius in sae - cu - la, et

**120**

S se - mi - ni e - ius in sae - cu - la, et se - mi - ni e - ius in sae - cu - la.

A se - mi - ni e - ius in sae - cu - la, et se - mi - ni e - ius in sae - cu - la.

T se - mi - ni e - ius in sae - cu - la, et se - mi - ni e - ius in sae - cu - la.

B se - mi - ni e - ius in sae - cu - la, et se - mi - ni e - ius in sae - cu - la.

T Glo ri\_\_\_\_ a Pa - tri, et Fi - li - o, et Spir-i-tu - i San - cto:\_\_

Soprano (S): Si - cut e- rat, si - cut e-  
 Alto (A): - o o o o o o o o o o o o o o o o o o  
 Tenor (T): Si- cut e - rat, si -  
 Bass (B): Si - cut e - rat

**130**

135

Soprano (S) sings: rat, si-cut e- rat in prin -  
Alto (A) sings: cut e- rat si-cut e- rat  
Tenor (T) sings: si - cut e- rat in  
Bass (B) sings: Si - cut e-

145

S et sem-per, Et in sae-cu-la,  
 A per, et nunc et sem-per, Et in sae-cu-la,  
 T nunc et sem-per, et nunc et sem-per, Et in sae-cu-la, et  
 B sem-per, et nunc et sem-per, Et in sae-cu-la,

150

S et in sae-cu-la sae-cu-lo-rum, A-men, et in sae-cu-la sae-  
 A et in sae-cu-la sae-cu-lo-rum, A-men, et in sae-cu-la sae-  
 T in sae-cu-la sae-cu-lo-rum, A-men, et in sae-cu-la sae-  
 B et in sae-cu-la sae-cu-lo-rum, A-men, et in sae-cu-la sae-

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S cu-lo-rum, A-men, et in sae-cu-la sae-cu-lo-rum, A-men.  
 A cu-lo-rum, A-men, et in sae-cu-la sae-cu-lo-rum, A-men.  
 T cu-lo-rum, A-men, et in sae-cu-la sae-cu-lo-rum, A-men.  
 B cu-lo-rum, A-men, et in sae-cu-la sae-cu-lo-rum, A-men.