

Magnificat à 17
Symphoniae Sacrae liber secundus (1615)
Cantus primi chori Giovanni Gabrieli (1554/7 – 1612)

1-7

A-nima me - a Do - mi-num in De-o

The musical score consists of two staves. The first staff starts with a treble clef, a key signature of one flat, and a common time signature. The second staff starts with a bass clef, a key signature of one sharp, and a common time signature. The vocal line begins with a half note followed by a quarter note, then a dotted half note, a quarter note, another dotted half note, and a quarter note. The lyrics "A-nima me - a Do - mi-num in De-o" are written below the notes.

8

sa - luta - ri me - o. hu - mi - li-ta-tem Ecce e-nim

The musical score continues with two staves. The first staff shows a treble clef, a key signature of one flat, and a common time signature. The second staff shows a bass clef, a key signature of one sharp, and a common time signature. The vocal line consists of eighth and sixteenth note patterns. The lyrics "sa - luta - ri me - o. hu - mi - li-ta-tem Ecce e-nim" are written below the notes.

15

ex hoc be-a-tam me dicent omnes ge - ne-ra - ti - o - -

The musical score continues with two staves. The first staff shows a treble clef, a key signature of one flat, and a common time signature. The second staff shows a bass clef, a key signature of one sharp, and a common time signature. The vocal line consists of eighth and sixteenth note patterns. The lyrics "ex hoc be-a-tam me dicent omnes ge - ne-ra - ti - o - -" are written below the notes.

20

- nes. qui potens est et sanctum nomen e - ius.

The musical score continues with two staves. The first staff shows a treble clef, a key signature of one flat, and a common time signature. The second staff shows a bass clef, a key signature of one sharp, and a common time signature. The vocal line consists of eighth and sixteenth note patterns. The lyrics "- nes. qui potens est et sanctum nomen e - ius." are written below the notes.

28

a pro-ge - ni - e in proge - ni - es ti - men - ti-bus

The musical score continues with two staves. The first staff shows a treble clef, a key signature of one flat, and a common time signature. The second staff shows a bass clef, a key signature of one sharp, and a common time signature. The vocal line consists of eighth and sixteenth note patterns. The lyrics "a pro-ge - ni - e in proge - ni - es ti - men - ti-bus" are written below the notes.

35

e - um. dis - per-sit super-bos, disper-sit super-bos

The musical score continues with two staves. The first staff shows a treble clef, a key signature of one flat, and a common time signature. The second staff shows a bass clef, a key signature of one sharp, and a common time signature. The vocal line consists of eighth and sixteenth note patterns. The lyrics "e - um. dis - per-sit super-bos, disper-sit super-bos" are written below the notes.

42

po-ten - tes de se - de et ex al - ta-vit hu-mi - les.

The musical score continues with two staves. The first staff shows a treble clef, a key signature of one flat, and a common time signature. The second staff shows a bass clef, a key signature of one sharp, and a common time signature. The vocal line consists of eighth and sixteenth note patterns. The lyrics "po-ten - tes de se - de et ex al - ta-vit hu-mi - les." are written below the notes.

52

E - su - ri - en - tes im - ple - vit bo - nis et di - vi - tes

The musical score continues with two staves. The first staff shows a treble clef, a key signature of one flat, and a common time signature. The second staff shows a bass clef, a key signature of one sharp, and a common time signature. The vocal line consists of eighth and sixteenth note patterns. The lyrics "E - su - ri - en - tes im - ple - vit bo - nis et di - vi - tes" are written below the notes.

59

di - mi-sit in - a-nes, *dimi-sit in - a-nes*, in - a-nes.

66

re - cor-da - tus mi - se - ri - cor-di - ae su - - - ae.

72

Glo - ri - a Pa - tri et Fi - li - o et Spi - ri -

87

tu - i San - - - cto, sic - ut e - rat,

94

sic - ut e - rat in princi - pi - o et nunc, et

101

nunc, et nunc et sem - per et in sae-cu - la sae-culorum,

106

a - men, et in sae-cu - la, et in sae-cu - la sae-cu-

112

lo-rum, sae-cu-lo-rum, a - men, sae - cu-lo-rum, a - men, sae - cu-lo -

117

- rum, a - men, sae - cu - lo-rum, a - men.

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Altus primi chori Giovanni Gabrieli (1554/7 – 1612)

A - nima me - a Do - mi - num in

[7] De - o sa - luta - ri me - o. hu - mi - li - ta - tem

[14] Ecce e-nim ex hoc be-a tam me di - cent om - nes ge-ne - ra - ti - o -

[20] - nes. qui potens est et sanctum nomen e - ius.

[28] a pro-ge - ni - e in proge - ni - es ti - men -

[35] ti-bus e - um. dis - per-sit, dis - per-sit super-bos

[42] po-ten - tes de se - de et exal - ta - vit hu-mi - les.

[52] E - su - ri-en - tes im - ple - vit bo - nis et di - vi - tes

[58]

di-mi-sit in - a-nes, *dimi-sit in - a-nes,* in - a-nes.

[66]

re - cor - da - tus mi - se - ricor-di - ae su - ae.

[80]

Glo - ri - a Pa - tri et Fi - li -

[87]

o et Spi - ri - tu - i San - cto, sic - ut e -

[93]

rat, sic - ut e - rat in prin-ci - pi-o et

[99]

nunc, et nunc et nunc et sem per et in sae-cu -

[104]

la, in sae-cu - la sae-cu-lo-rum, a - men, et in sae-cu - la,

[110]

et in sae-cu - la saecu-lorum, saeculorum, a-men, sae-cu-lorum, a -

[116]

men, sae - cu - lo-rum, a - men, sae - cu - lo-rum, a - men.

Magnificat à 17
Symphoniae Sacrae liber secundus (1615)
Tenor primi chori Giovanni Gabrieli (1554/7 – 1612)

The musical score consists of ten staves of music for tenor voices. The key signature is one flat, and the time signature varies between common time and 4/4. Measure numbers are indicated in boxes at the start of each staff: 1, 7, 14, 19, 27, 34, 41, and 50. The vocal parts are labeled with Latin text below the notes. Measure 1: A-nima me - a Do - minum in. Measure 7: De o sa - lu-tari me - o. hu - mi - li-ta-tem. Measure 14: Ecce e-nim ex hoc be-a-tem me di - cent om - nes ge -. Measure 19: - nera - ti-o - nes. qui potens est et sanctum nomen. Measure 27: e - ius. a pro-ge - ni - e in proge - ni - es ti -. Measure 34: men - ti - bus e - um. dis - per-sit superbos, dis -. Measure 41: per-sit superbos poten - tes de se - de et exal - ta - vit hu - miles. Measure 50: E - su - ri - en - tes im - ple - vit bo - nis et di - vi - tes.

[58]

di-mi-sit in - a-nes, dimi-sit in - a-nes, in - a-nes.

[66]

re - cor - da - tus mi - sericor - diae su - ae.

[80]

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

[87]

et Spi - ri - tu i San - cto, sic - ut e -

[93]

- rat, sic - ut e - rat in prin ci - pi - o et nunc,

[100]

et nunc et sem - per in sae - cula sae-culo - rum,

[106]

a - men, et in sae-cu - la, et in sae-cu - la saecu -

[112]

lo-rum, saeculorum, a - men, sae-cu - lo-rum, a - men, sae-cu -

[117]

lorum, a - men, sae - culorum, a - men, a - men.

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Bassus primi chori Giovanni Gabrieli (1554/7 – 1612)

A - nima me - a Do-mi - num in

[7]

De - o sa - lu-ta - ri me - o. hu - mi - li - ta - tem

[14]

Ecce e-nim ex hoc be-a-tam me di - cent om - nes ge-ne - ra - ti -

[20]

o - nes. qui potens est et sanctum no-men

[27]

e - ius. a pro-ge - ni - e in proge - ni - es ti -

[34]

men - ti - bus e - um. dis - per - sit super - bos, dis -

[41]

per - sit super - bos po - ten - tes de se - de et exal - ta - vit hu - mi -

[50]

les. E - su - ri - en - tes im - ple - vit bo - nis et di - vi -

[57]

B 

tes di - mi - sit in - a - nes, di - mi - sit in - a - nes, in - a - nes.

[63]

B 

re - cor - da - tus mi - se - ri - cor - di - ae su -

[71]

B 

ae. Glo - ri - a Pa - tri et Fi - li - o

[86]

B 

et Spi - ri - tu - i San - cto, sic - ut

[92]

B 

e - rat, sic - ut e - rat in princi - pi - o et nunc,

[100]

B 

et nunc et sem - per et in saecula, in sae-cu - la sae-cu -

[106]

B 

lo - rum, a - men, et in sae - cu - la, et in sae - cu - la

[111]

B 

sae - cu - lo - rum, sae - cu - lo - rum, a - men, sae - cu - lo - rum, a -

[116]

B 

men, sae - cu - lo - rum, a - men, sae - cu - lo - rum, a - men.

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Cantus secundi chori Giovanni Gabrieli (1554/7 – 1612)

A - nima me - a Do - minum et ex - ul - ta - vit
[6] in De - o Qui - a re - spe - xit hu - mi - li - ta - tem
[13] ancillae su - ae. ex hoc be - a - tam me dicent om - nes ge - ne -
[19] ra - ti - o - nes. Qui - a fe - cit mi - hi ma - gna et
[25] san - ctum no - men e - ius. a pro - ge - ni - e
[32] in proge - ni - es ti - men - ti - bus e - um. dis -
[40] per - sit super - bos, disper - sit super - bos men - te cor - dis su - i. De - po - su -
[45] it po - ten - tes de se - de et exal - ta - vit hu - mi -
[52] les. E - su - ri - en - tes im - ple - vit bo - nis et di - vi -

[59]

2

Bassoon part for measure 59. The music consists of a single bassoon line. The notes are: open circle, dash, dash, open circle, open circle, open circle, open circle, open circle, open circle, sharp, open circle, open circle, open circle. The vocal line continues: tes Sus - ce-pit Is-ra - el pu - erum su - um re -

[67]

8

Bassoon part for measure 67. The music consists of a single bassoon line. The notes are: open circle, sharp, open circle, dash, double bar line. The vocal line continues: - cor-da - tus mi - se - ri - cor - diae su - ae.

[80]

2

Bassoon part for measure 80. The music consists of a single bassoon line. The notes are: dash, open circle, open circle. The vocal line continues: Glo - ri - a Pa - tri et Fi - li - o et Spi - ri - tu -

[87]

Bassoon part for measure 87. The music consists of a single bassoon line. The notes are: dash, dash, dash, open circle, open circle. The vocal line continues: - i San - cto, sic - ut e - rat,

[94]

Bassoon part for measure 94. The music consists of a single bassoon line. The notes are: open circle, sharp, open circle, open circle, open circle. The vocal line continues: sic - ut e - rat in prin-ci - pi - o et nunc, et

[101]

Bassoon part for measure 101. The music consists of a single bassoon line. The notes are: open circle, open circle. The vocal line continues: nunc et sem - per et in sae-cu - la sae-

[107]

#

Bassoon part for measure 107. The music consists of a single bassoon line. The notes are: open circle, open circle. The vocal line continues: - culo-rum, a - men, et in sae-cu - la sae-cu-lo-rum,

[112]

Bassoon part for measure 112. The music consists of a single bassoon line. The notes are: dash, dash, open circle, open circle. The vocal line continues: saecu - lorum, a-men, sae - culorum, a - men, sae - culorum,

[117]

Bassoon part for measure 117. The music consists of a single bassoon line. The notes are: open circle, open circle. The vocal line continues: a - men, sae - cu - lo-rum, a - men.

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12

A - nima me - a Do-minum et ex - ul - ta - vit

5

in De - o Qui - a re - spe - xit

12

an-cil - lae su - ae. ex hoc be-a-tam me di - cent om -

18

- nes ge-ne-ra - ti - o - nes. Qui - a fe-cit mi-hi ma - gna et

25

sanctum nomen, no - men e - ius. a pro-ge - ni - e

32

2
in proge - ni - es ti - men - tibus e - um. dis -

40

per-sit, dis - per-sit super-bos men - te cor-dis su - i. De-po - su -

45

it po-ten - tes de se - de et exalta - vit hu - mi -

[52]

B les. E - su - ri - en - tes im - ple - vit bo - nis et di - vi-

[59]

tes in - a - nes, in - a - nes. Sus - ce - pit Is - ra - el

[65]

pu - e - rum su - um re - cor - da - tus mi - se - ricor - diae su - ae.

[72]

B 8 2 Glo - ri - a Pa - tri et Fi - li - o

[87]

et Spi - ri - tu - i San - cto, sic - ut

[92]

e - rat, sic - ut e - rat in princi - pi - o et

[99]

nunc, et nunc et sem - per et in sae - cu - la

[106]

sae - cul - orum, a - men, a - men, et in sae - cu - la

[111]

sae - cul - orum, sae - cul - orum, a - men, sae - cul - orum, a -

[116]

men, sae - cul - orum, a - men, sae - cul - orum, a - men.

Magnificat à 17
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Tenor secundi chori Giovanni Gabrieli (1554/7 – 1612)

6 A - nima me - a Domi - num et exulta - vit

13 in De - o Qui - a respe - xit hu - mi - li - ta tem an - cil - lae su - ae. ex hoc bea - tam me dicent om - nes genera - ti - on - es.

19 Qui - a fe - cit mi - hi ma - gna et

25 san - ctum no - men e - ius. a pro - ge - ni - e 2

32 in proge - ni - es ti - men - tibus e - um. 2

39 dis - per - sit super - bos, dis - per - sit super - bos men - te cor - dis su -

44 i. De - po - su - it po - ten - tes de se - de

50 et exalta - vit hu - mi - les. E - su - ri - en - tes im - ple - vit bo -

[56]

nis et divi-tes in - a-nes, in - a-nes. Sus -

[63]

ce-pit Is - ra - el pu - erum su - um re - cor-da - tus mi-se - ri -

[69]

cor - diae su - ae. 8 2 Glo - ri - a

[83]

Pa - tri et Fi - li - o et Spi - ri - tu - i,

[88]

et Spi - ri - tu - i San - cto, sic - ut e - rat,

[94]

sic - ut e - rat in prin - ci - pi - o et nunc,

[101]

et nunc et sem - per in sae - cula sae-cu -

[107]

lo - rum, a - men, et in sae - cu - la sae-cu-lo-rum,

[112]

sae-cu - lo-rum, a-men, sae - cu - lo-rum, a - men, sae - cu -

[117]

- lo-rum, a - men, sae - cu - lo-rum, a - men.

Magnificat à 17
Symphoniae Sacrae liber secundus (1615)
Bassus secundi chori Giovanni Gabrieli (1554/7 – 1612)

The musical score consists of ten staves of basso continuo music. The first staff begins with a fermata over a bass note, followed by a C major section with lyrics: "A-nima me-a Do-mi-num et ex-ul-ta-vit". The second staff starts with a bass note, followed by a section with lyrics: "in De-o Qui-a re-spe-xit hu-". The third staff continues with lyrics: "mi-li-ta-tem an-cil-lae su-ae. ex hoc be-a-tam me". The fourth staff has lyrics: "di-cent om-nes ge-ne-ra-ti-o-nes. Qui-a fe-cit mi-hi ma-". The fifth staff starts with a bass note, followed by lyrics: "gna et sanctum no-men e-ius. a pro-". The sixth staff has lyrics: "ge-ni-e in proge-ni-es ti-men-ti-bus e-um.". The seventh staff starts with a bass note, followed by lyrics: "dis-per-sit superbos, dis-per-sit superbos men-te cor-dis su-". The eighth staff begins with a bass note, followed by lyrics: "i. De-po-su-it po-ten-tes de se-de et exal-ta-". Measure numbers 6, 12, 17, 23, 31, and 37 are indicated in boxes above the staves.

[51]

vit hu-mi-les. E - su-ri-en - tes im-ple-vit bo - nis et di - vi-

[59]

tes in - a - nes in - a - nes. Sus - ce-pit Is-ra - el pu - erum

[65]

su - um re - cor - da - tus mi-se - ri - cor - di - ae su - ae.

[80]

²
Glo - ri - a Pa - tri et Fi - li - o et Spi - ri -

[87]

tu - i San - cto, sic - ut e - rat, sic - ut

[95]

e - rat in prin-ci - pi - o et nunc, et nunc et

[102]

sem-per et in sae-cu-la sae-culorum, a - men,

[109]

et in sae-cu - la saeculorum, saecu - lorum, amen, sae - cu -

[115]

lorum, a - men, sae-cu-lorum, a - men, sae - cu - lorum, a - men.

Magnificat à 17
Symphoniae Sacrae liber secundus (1615)
Cantus tertii chori Giovanni Gabrieli (1554/7 – 1612)

A - ni-ma me - a Do-mi - num, et ex - ul - ta - vit spi -
5 ritus me - us in De-o, in De-o sa - lutari me - o.
14 Ecce e-nim, ec-ce e-nim ex hoc be-a-tam om - nes ge-ne -
19 ra - ti - o - nes. 2 qui potens est et san - ctum no-men e -
27 ius. 2 a pro-ge - ni - e ti - men-tibus
35 e - um. Fe-cit po-ten - ti-am in bra-chi-o su - o, dis-persit su -
41 perbos men-te cor-dis su - i. De-po-su - it po-tentes
47 de se - de et exal - ta-vit hu-mi - les. E - su - ri - en -
54 tes im - plevit bo - nis et di - vi - tes di - mi - sit in -

[61]

Music for Cantus tertii chori. Treble clef, key signature of B-flat major (two flats). The lyrics are: a-nes. Sus - ce-pit Is - ra - el pu - erum su - um.

[67]

Music for Cantus tertii chori. Treble clef, key signature of B-flat major (two flats). The lyrics are: re - corda - tus mi - se - ri - cor - di - ae su - ae. Sic - ut lo - cutus est ad

[73]

Music for Cantus tertii chori. Treble clef, key signature of B-flat major (two flats). The lyrics are: pa - tres no - stros, A - braham, A - bra - ham et se - mi-

[80]

Music for Cantus tertii chori. Treble clef, key signature of B-flat major (two flats). The lyrics are: ni e - ius in sae - cu - la. Glo - ri - a Pa - tri et Fi - li -

[85]

Music for Cantus tertii chori. Treble clef, key signature of B-flat major (two flats). The lyrics are: o et Spi - ri - tu - i San - cto, sic - ut

[92]

Music for Cantus tertii chori. Treble clef, key signature of B-flat major (two flats). The lyrics are: e - rat, sic - ut e - rat in prin - ci - pi - o

[99]

Music for Cantus tertii chori. Treble clef, key signature of B-flat major (two flats). The lyrics are: et nunc, et nunc et sem - per et in sae - cu - la

[106]

Music for Cantus tertii chori. Treble clef, key signature of B-flat major (two flats). The lyrics are: saeculorum, a - men, et in sae - cu - la, et in sae - cu - la

[112]

Music for Cantus tertii chori. Treble clef, key signature of B-flat major (two flats). The lyrics are: sae - cu - lo - rum, a - men, sae - cu - lo - rum, a - men, sae - cu - lo -

[117]

Music for Cantus tertii chori. Treble clef, key signature of B-flat major (two flats). The lyrics are: rum, a - men, sae - cu - lo - rum, a - men, a - men.

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Altus tertii chori Giovanni Gabrieli (1554/7 – 1612)

A - ni - ma me - - a Do - mi - num et ex - ul - ta - vit
5

spi - ritus me - us in De - o, in De - o sa - luta - ri me - o.
4

14

Ecce e-nim, ec-ce e-nim ex hoc be-a - tam om - nes ge-ne -
19

ra - ti - o - nes. et sanctum nomen e - ius.
2

30

a proge - ni - e ti - men - ti-bus e - um. Fe - cit po -

37

ten - ti - am in bra - chi - o su - o, disper - sit superbos men - te cor - dis

43

su - i. De - po - su - it po - ten - tes de se - de

50

et exal - ta - vit hu - mi - les. E - su - ri - en - tes im - ple - vit bo -

56

nis et di - vi - tes di - mi - sit in - a - nes. Sus -

[63]

Bass clef, common time, key signature B-flat major. The lyrics are: ce-pit Is-ra-el pu-erum su-um re-corda-tus mi-se-ri cor-

[69]

Bass clef, common time, key signature B-flat major. The lyrics are: - di-ae su - ae. Sic-ut lo-cutus est ad pa -

[74]

Bass clef, common time, key signature B-flat major. The lyrics are: - tres no-stros, A - braham, A - bra-ham et se-mi-ni e-ius in

[80]

Bass clef, common time, key signature B-flat major. The lyrics are: sae - cu-la. Glo - ri - a Pa - tri et Fi - li - o

[86]

Bass clef, common time, key signature B-flat major. The lyrics are: et Spi - ri - tu - i San - cto, sic - ut e -

[93]

Bass clef, common time, key signature B-flat major. The lyrics are: rat, sic - ut e - rat in prin-ci - pi - o et nunc,

[100]

Bass clef, common time, key signature B-flat major. The lyrics are: et nunc et sem - per et in sae-cu - la

[106]

Bass clef, common time, key signature B-flat major. The lyrics are: saeculorum, a - men, et in sae-cu-la, et in sae - cu - la

[112]

Bass clef, common time, key signature B-flat major. The lyrics are: sae-cu-lorum, a-men, sae - cu-lo-rum, a - men, sae -

[117]

Bass clef, common time, key signature B-flat major. The lyrics are: - cu-lo-rum, a - men, sae - cu - lo-rum, a - men.

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5

14

19

26

34

40

46

52

Magnificat A-nima me-a Do - minum et ex-ul-ta-vit
 spi-ritus me-us in De-o, in De-o sa-luta-ri me-o.
 Ecce e-nim, ecce e-nim ex hoc be-a-tam om-nes ge-ne-
 ra-ti-o - nes. qui po-tens est et
 sanctum nomen e-ius. a pro-ge-ni-e ti-
 men-tibus e-um. Fe-cit po-ten-ti-am in bra-chio su-o,
 dis-per-sit su-per-bos men-te cor-dis su-i. De-po-su-
 it po-ten-tes de se-de et ex-al-ta-vit hu-mi-
 les. E-su-ri-en-tes imple-vit bo-nis et di-vi-

[58]

B - tes di-mi-sit in - a-nes. Sus - ce-pit Is - ra - el pu - e -

[65]

rum su - um re - corda-tus mi-se - ri - cor-di - ae su -

[71]

ae. Sic-ut lo - cutus est ad pa - tres no - stros, A - braham,

[77]

A - braham et se - mini e - ius in sae-cu-la. Glo - ri - a

[83]

Pa - tri et Fi - li - o et Spi - ri - tu - i San -

[90]

cto, sic - ut e - rat, sic - ut e - rat in prin -

[98]

ci - pi - o et nunc, et nunc et sem - per et in

[105]

sae-cu - la saeculorum, a - men, et in saecu - la, et in saecu -

[111]

la saecu - lorum, a-men, sae - cu - lorum, a-men, sae - cu -

[117]

- lo-rum, a - men, sae - cu - lo-rum, a - men.

Magnificat à 17
Symphoniae Sacrae liber secundus (1615)
Bassus tertii chori Giovanni Gabrieli (1554/7 – 1612)

A-nima me - a Do-mi-num et ex-ul - ta - vit spi - ritus me-

[6]

us in De-o, in De-o sa - luta - ri me - o. Ecce e-nim,

[15]

ecce e-nim ex hoc be-a-tam om - nes ge-ne - ra - ti - o - nes.

[21]

qui potens est et sanctum no-men e - ius.

[31]

a pro-ge - ni - e ti - men - ti-bus e - um. Fe-cit po-

[37]

ten-ti-am in bra-chi-o su - o, dis per-sit superbos men-te cor-dis

[43]

su - i. De-po-su - it po-ten - tes de se - de

[50]

et exal - ta-vit hu-mi - les. E - su - ri - en - tes im-ple-vit bo - nis

[57]

et di - vi - tes di - mi - sit in - a - nes. Sus - ce - pit Is - ra -

[64]

el pu - erum su - um re - cor - da - tus mi - se - ri - cor - di - ae su -

[71]

ae. Sic - ut lo - cutus est ad pa - - - tres no - stros, A - braham,

[77]

A - bra - ham et se - mi - ni e - ius in sae - cu - la. Glo - ri - a

[83]

Pa - tri et Fi - li - o, et Fi - li - o et Spi - ri - tu -

[89]

i San - cto, sic - ut e - rat sic - ut e - rat

[97]

in prin-ci - pi - o et nunc, et nunc et sem - per

[104]

et in sae - cu - la saecu - lorum, a - men, et in sae - cu - la,

[110]

et in sae - cu - la saecu - lorum, amen, sae - cu - lorum, a -

[116]

men, sae - cu - lorum, a - men, sae - cu - lorum, a - men.

Magnificat à 17
Symphoniae Sacrae liber secundus (1615)
Cantus quarti chori Giovanni Gabrieli (1554/7 – 1612)

A - nima me - a Do-mi-num in De - o,

[7] in De - o sa - luta - ri me - o. hu-mi - li - ta-tem an-

[13] - cil - lae su - ae. Ecce e-nim ex hoc be-a-tam om -

[18] - nes ge - ne - ra - ti-o - nes. qui po-tens

[25] est et sanctum no - men e - ius. Et mise - ri - cor - di - a e - ius

[31] a proge - ni - e in proge - ni - es ti - men - ti - bus e - um.

[37] disper-sit superbos men-te cor - dis su - i.

[45] po-ten - tes de se - de et exal - ta-vit hu-mi -

[52]

les. E - su-ri-en - tes im-ple - vit bo - nis et di - vi -

[59]

tes di - mi-sit in-a-nes, in-a-nes. re - cor-da -

[67]

tus mi-se - ri - cor - di-ae su - ae.

[83]

Glo - ri - a Pa - tri et Fi - li - o et Spi - ri - tu -

[89]

i San - cto, sic - ut e - rat, sic - ut e -

[96]

rat in prin-ci - pi - o et nunc et sem - per

[102]

et in saecu-la, et in sae-cu - la

[111]

sae-cu-lo-rum, sae-cu-lorum, a - men, sae - cu-lo - rum, a -

[116]

men, sae-cu-lorum, a - men, sae-cu-lo - rum, a - men.

Magnificat à 17

Symphoniae Sacrae liber secundus (1615)

Quintus quarti chori Giovanni Gabrieli (1554/7 – 1612)

2

A - nima me - a Do-mi - num
in De - o,

[7] in De - o sa - lu-ta - ri me - o. hu-mi - li - ta-tem an-cil -

[13] lae su - ae. Ecce e-nim ex hoc be-a - tam om -

[18] - nes ge-ne - ra-ti-ones. qui potens est et sanctum no-men

[27] e - ius. Et mi-se - ri - cor - di - a e - ius in pro -

[33] ge - ni - es timen - ti - bus e - um. dis -

[41] per - sit men - te cor - dis su - i. po - ten - tes

[47] de se - de et exal - ta - vit E -

53

Musical notation for the first line of the hymn tune 'Suri-en-tes'. The music is in common time with a key signature of one flat. The notes are primarily eighth notes, with some sixteenth-note patterns and rests. The lyrics are: su-ri-en - tes, bo - nis, et di - vi-tes, di -.

60

A musical score for voice and piano. The vocal line starts with a melodic line in G major, B-flat minor, and G major again. The lyrics are: "mi-sit in - a-nes, in-a-nes. re - cor - da -". The piano accompaniment consists of eighth-note chords. Measure 2 begins with a fermata over the first note of the vocal line.

67

Musical score for the Latin text "Tus mi-seri-cor-di-ae su-ae." The score consists of a single staff with a treble clef, a key signature of one flat, and a common time signature. The vocal line includes several rests and specific note heads. The lyrics are written below the staff. To the right of the staff, there are two large numbers: "8" above a vertical bar, and "2" above another vertical bar, likely indicating performance instructions.

82

A musical score for a single voice. The key signature is one flat (G major). The time signature is 3/4. The melody begins with a half note followed by a quarter note. This is followed by a dotted half note, a quarter note, a half note, a quarter note, another quarter note, and a half note. The lyrics "Glo - ri - a" are written below the notes.

88

Musical notation for the first line of the hymn tune 'Sancte, sancte, sancte'. The music consists of a single melodic line on a staff with a treble clef, a key signature of one flat, and a common time signature. The notes are primarily quarter notes and eighth notes, with some rests. The lyrics are: 'tu - i San - cto, sic - ut e - rat, sic - ut e -'.

95

Musical score for 'Ave Maria' showing measures 2-3. The vocal line continues with 'rat' (measures 2-3), followed by 'et nunc et sem' (measures 4-5), and 'per' (measure 6). The key signature changes from B-flat major to C major at the beginning of measure 4.

104

The musical score consists of two staves. The first staff begins with a treble clef, a key signature of one flat, and a common time signature. It contains six measures of music. The second staff begins with a bass clef, a key signature of one sharp, and a common time signature. It contains three measures of music. The lyrics "et in sae-cu-la." are aligned with the first staff, and "et in sae-cu - la" and "saeculorum." are aligned with the second staff. Measure 2 is indicated by a large number "2" above the staff.

112

A musical score for a single voice. The key signature is one sharp, indicating G major. The time signature is common time. The vocal line begins with a half note followed by a dotted quarter note, then a quarter note, another dotted quarter note, and so on. The lyrics 'saeculorum amen' are written below the notes. The music continues with a series of eighth and sixteenth note patterns.

117

A musical score in G clef, B-flat key signature, and common time. The lyrics "cu-lo rum, a men," are written below the notes. The melody consists of eighth and sixteenth note patterns, primarily on the B and C strings.

Magnificat à 17
Symphoniae Sacrae liber secundus (1615)
Altus quarti chori Giovanni Gabrieli (1554/7 – 1612)

13

A - nima me - a Do-mi-num in De - o,

The musical score shows a single melodic line for the Alto part. The key signature is B-flat major (two flats). The time signature changes from common time to 2/4. The vocal line consists of eighth and sixteenth note patterns. The lyrics "A-nima me-a" are followed by a fermata over the word "Do-mi-num". The measure ends with a double bar line and a repeat sign.

7

in De - o sa - luta - ri me - o. hu-mi - li - ta-tem an-

The musical score continues with the Alto part. The lyrics "in De-o" are followed by "sa-luta-ri" and "me-o.". The vocal line includes eighth and sixteenth notes. The measure ends with a double bar line and a repeat sign.

13

cil-lae su - ae. Ecce e-nim ex hoc be-a-tam om -

The musical score continues with the Alto part. The lyrics "cil-lae su - ae." are followed by "Ecce e-nim" and "ex hoc be-a-tam". The vocal line includes eighth and sixteenth notes. The measure ends with a double bar line and a repeat sign.

18

- nes ge-ne - ra - ti - o - nes. qui potens est et

The musical score continues with the Alto part. The lyrics "- nes ge-ne - ra - ti - o - nes." are followed by "qui potens est et". The vocal line includes eighth and sixteenth notes. The measure ends with a double bar line and a repeat sign.

26

sanctum no - men e-ius. Et mise - ri - cor - di - a e - ius a proge - ni -

The musical score continues with the Alto part. The lyrics "sanctum no-men e-ius." are followed by "Et mise-ri-cor-di-a e-ius" and "a proge-ni-". The vocal line includes eighth and sixteenth notes. The measure ends with a double bar line and a repeat sign.

32

e in pro-ge - ni - es ti - men - tibus e - um.

The musical score continues with the Alto part. The lyrics "e" are followed by "in pro-ge - ni - es ti - men - tibus" and "e - um.". The vocal line includes eighth and sixteenth notes. The measure ends with a double bar line and a repeat sign.

40

dis-per-sit superbos men - te cor-dis su - - i.

The musical score continues with the Alto part. The lyrics "dis-per-sit superbos" are followed by "men-te cor-dis su - - i.". The vocal line includes eighth and sixteenth notes. The measure ends with a double bar line and a repeat sign.

[46]

po - ten - tes de se - de et exal-ta-vit humi-les. E -

[53]

su - ri - en - tes imple-vit bo - nis et di - vi - tes

[64]

re - cor - da - tus mi-se - ri - cor-di - ae su - ae.

[80]

Glo - ri - a Pa - tri et Fi - li - o et Spi - ri -

[88]

tu - i San - cto, sic - ut e - rat, sic - ut e -

[95]

- - rat in prin-ci - pi - o et nunc et sem -

[101]

per 2 et in sae-cu - la, 2 et in sae-cu - la

[111]

saecu-lo-rum, saecu-lorum, a - men, sae - cu - lorum, a -

[116]

men, sae - cu - lorum, a - men, sae - cu - lorum, a - men.

Magnificat à 17
Symphoniae Sacrae liber secundus (1615)
Tenor quarti chori Giovanni Gabrieli (1554/7 – 1612)

2

A - nima me-a Do - minum in De-o,

This musical score shows a single staff in common time with a key signature of one flat. The vocal line begins with a half note rest, followed by a quarter note, three eighth notes, a half note, a quarter note, and another half note. The lyrics "A-nima me-a Do-minum in De-o," are written below the notes. Measure 2 ends with a fermata over the last note.

7

in De-o sa - lu-ta - ri me - o. hu-mi - li - ta-tem an - cil-

This musical score shows a single staff in common time with a key signature of one flat. The vocal line consists of eighth and sixteenth note patterns. The lyrics "in De-o sa-lu-ta-ri me-o. hu-mi-li-ta-tem an-cil-" are written below the notes.

13

- lae su - ae. Ecce e-nim ex hoc be-a-tam om -

This musical score shows a single staff in common time with a key signature of one flat. The vocal line features eighth and sixteenth note patterns. The lyrics "- lae su - ae. Ecce e-nim ex hoc be-a-tam om -" are written below the notes.

18

2

- nes ge-ne - ra - ti - o - nes. qui potens est et

This musical score shows a single staff in common time with a key signature of one flat. The vocal line consists of eighth and sixteenth note patterns. The lyrics "- nes ge-ne - ra - ti - o - nes. qui potens est et" are written below the notes.

26

sanctum nomen e - ius. Et mise - ri - cor - di - a e - ius a proge - ni -

This musical score shows a single staff in common time with a key signature of one flat. The vocal line consists of eighth and sixteenth note patterns. The lyrics "sanctum nomen e - ius. Et mise - ri - cor - di - a e - ius a proge - ni -" are written below the notes.

32

e in proge - ni - es ti-men - ti - bus e - um.

This musical score shows a single staff in common time with a key signature of one flat. The vocal line consists of eighth and sixteenth note patterns. The lyrics "e in proge - ni - es ti-men - ti - bus e - um." are written below the notes.

40

4

dis per-sit su-perbos po-ten - tes de se - de

This musical score shows a single staff in common time with a key signature of one flat. The vocal line consists of eighth and sixteenth note patterns. The lyrics "dis per-sit su-perbos po-ten - tes de se - de" are written below the notes.

[50]

et exalta - vit hu - miles. E - su - ri - en - tes im - ple - vit bo - .

[56]

nis et di - vi - tes di - mi - sit in-a - nes, in-a - nes.

[64]

re - cor - da - tus mi - se - ri - cor - di - ae su - ae.

[72]

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

[87]

et Spi - ri - tu - i San - cto, sic - ut e - rat,

[94]

sic - ut e - rat in prin-ci - pi - o et nunc et sem - .

[101]

per et in saecu - la, et in sae - cu - la

[111]

saeculo - rum, saeculorum, a - men, sae - cu - lorum, a - .

[116]

men, sae - culorum, a - men, sae - cu - lorum, a - men.

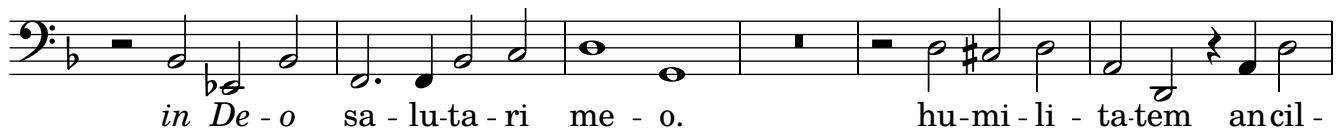
Magnificat à 17
Symphoniae Sacrae liber secundus (1615)
Bassus quarti chori Giovanni Gabrieli (1554/7 – 1612)

2



A - nima me - a Do - mi - num
in De - o,

[7]



in De - o sa - lu - ta - ri me - o.
hu - mi - li - ta - tem ancil -

[13]



lae su - ae.
Ecce e-nim ex hoc be-a-tam
om - nes ge-ne -

[19]

4



ra - ti - o - nes.
et sanctum no - men e - ius. Et mise - ri -

[29]



cor - di - a e - ius a proge - ni - e in pro - ge - ni - es ti - men - ti - bus

[35]

2



e - um.
dis-per-sit superbos men-te cordis

[43]



su - i.
po - ten - tes de se - de et exal -

[51]

ta - vit hu - mi - les. E - su - ri - en - tes im - ple - vit bo - nis

[58]

et di - vi - tes in-a-nes. re - cor - da - tus mi - se - ri -

[69]

cor - di - ae su - ae. Glo - ri - a Pa - tri

[85]

et Fi - li - o et Spi - ri - tu - i San - cto, sic - ut

[92]

e - rat, sic - ut e - rat in prin-ci - pi - o et nunc

[100]

et sem - per in sae-cu - la, et in sae-cu -

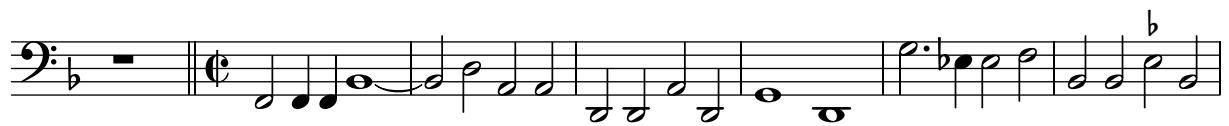
[110]

la saecu-lorum, saecu-lorum, a-men, sae-cu-lorum, a -

[116]

men, sae - cu - lo - rum, a - men, sae - cu - lo - rum, a - men.

Magnificat à 17
Symphoniae Sacrae liber secundus (1615)
Bassus pro organo Giovanni Gabrieli (1554/7 – 1612)



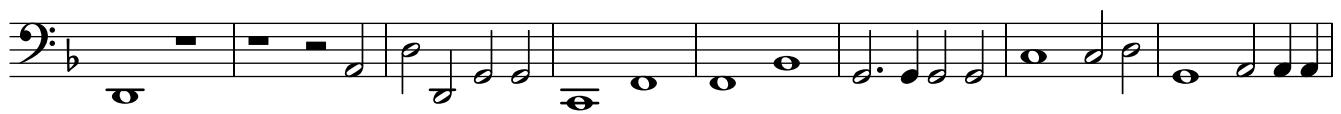
[7]



[15]



[23]



[31]



[39]



[48]



[57]



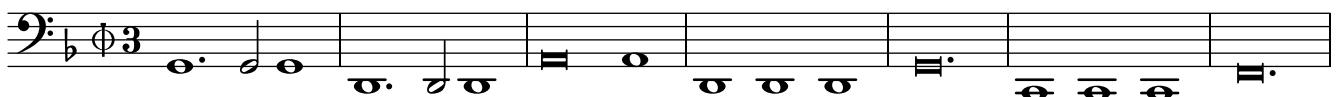
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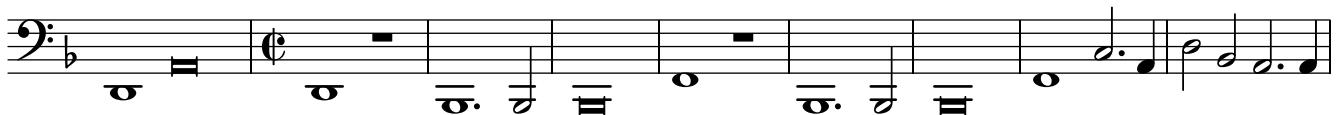
[74]



[82]



[89]



[98]



[106]



[114]

