

O Magnum Mysterium

Victoria was one of the great masters of vocal polyphony of the high renaissance. Although Victoria studied in Italy with Palestrina, he returned to his native Spain to work and live. While this music shows that study with Palestrina, it also shows Victoria's own personal style one of fervor and passion. This motet is one of the timeless masterpieces of choral literature that still speaks with vitality and freshness.

In this edition, the note values have been halved for ease of reading; the pitch has been raised a minor third to improve the range and tessitura for modern choirs. The keyboard reduction is provided for rehearsal, although it would not have been uncommon for the organ to double the voices lightly in performance.

Christopher Johns

TRANSLATION

O magnum mysterium,
great mystery,
et admirabile sacramentum,
and wondrous sacrament,
ut animalia viderent Dominum natum,
that animals should see the Lord born,
jacentum in praesepio!
and lying in a manger!

O beata Virgo, cujus viscera meruerunt
O blessed Virgin, whose womb was worthy
potare Dominum Christum. Alleluia!
to bear the Lord Christ. Alleluia!

O MAGNUM MYSTERIUM

SATB, a cappella

By Tomas Luis de Victoria

(1549 - 1611)

Edited by CHRISTOPHER JOHNS

[With reverence $\text{d} = \text{ca. } 50$]

S $\text{C} \text{ B} \text{ A} \text{ G} \text{ F}$ [p] O ma - gnum my - ste - ri - um, et ad - mi - ra - bi -

A $\text{C} \text{ B} \text{ A} \text{ G}$ [p] O ma - gnum my - ste - ri - um.

T $\text{C} \text{ B} \text{ A} \text{ G}$

B $\text{C} \text{ B} \text{ A} \text{ G}$

[With reverence $\text{d} = \text{ca. } 50$]

Piano
(for rehearsal
only)

le sa - cra - men tum,

et ad - mi - ra - bi - le sa - cra - men tum, [p]

O ma -

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[10]

O ma - gnum____ my - - - ste - -

O ma - gnum____ my - ste - ri - um, et

gnum my - ste - ri - um, et ad - mi - ra - bi - le sa -

[p] O ma - gnum____ my - ste - ri - um, et

[10]

- ri - um, et ad - mi - ra - bi - le, et ad - mi - ra - bi -

ad - mi - ra - bi - le sa - cra - men - tum, et ad - mi - ra - bi -

cra - men - - - tum, et ad - mi - ra - bi -

ad - mi - ra - bi - le sa - cra - men - tum, et ad - mi - ra - bi -

[15]

Musical score for voices and organ. The score consists of four staves: soprano, alto, tenor, bass, and organ. The vocal parts sing in Latin. The organ part provides harmonic support. Measure 20: "le sa - cra - men - tum, ut a - ni -" (three times). Measure 21: "le sa - cra - men - tum, ut a - ni -" (three times). Measure 22: "le sa - cra - men - tum, ut a - ni - ma - li - a, ut a - ni -" (three times). Measure 23: "le sa - cra - men - tum, ut a - ni - ma - li - a," (repeated from measure 22). Measure 24: "ma - li - a vi - de - rent Do - mi - num na - tum, vi - de - rent" (three times). Measure 25: "ma - li - a vi - de - rent Do - mi - num na - tum, vi - de - rent" (three times). Measure 26: "ma - li - a vi - de - rent Do - mi - num na - tum, vi - de - rent" (three times). Measure 27: "vi - de - rent Do - mi - num na - tum," (repeated from measure 26).

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Continuation of the musical score for voices and organ. Measures 25-29 show the vocal parts continuing their Latin text while the organ provides harmonic support. The text follows the pattern established in measures 24-26.

Musical score for three voices (Soprano, Alto, Tenor) and piano. The vocal parts are in common time, 2/4 time, and 3/4 time. The piano part is in common time. The vocal parts sing in unison. The piano part provides harmonic support. The vocal parts sing in unison. The piano part provides harmonic support.

Do - mi - num na - tum,
Do - mi - num na - tum, ja - cen - tem,
Do - mi - num na - tum, ja - cen - tem in - pre -
ja - cen - tem in - pre - se

Continuation of the musical score. The vocal parts sing in unison. The piano part provides harmonic support. The vocal parts sing in unison. The piano part provides harmonic support.

ja - cen - tem in - pre - se - pi - o,
ja - cen - tem in - pre - se - pi -
se - pi - o, ja - cen - tem in -
pi - o, ja - cen - tem in - pre -

(30)

Musical score for voices and piano. The vocal parts are in G clef, B-flat key signature. The piano part is in F clef. The vocal parts sing "ja - cen - tem in pre - se - o, ja - cen - tem in pre - se -". The piano part accompaniment consists of eighth-note chords. Measure 35 ends with a fermata over the piano part.

Musical score for voices and piano. The vocal parts sing "pra - se - pi - o, in pre - se -". The piano part accompaniment consists of eighth-note chords. Measure 36 ends with a fermata over the piano part.

Musical score for voices and piano. The vocal parts sing "pi - o. O be - a - ta". The piano part accompaniment consists of eighth-note chords. Measure 37 ends with a fermata over the piano part.

Musical score for voices and piano. The vocal parts sing "bea - a - ta". The piano part accompaniment consists of eighth-note chords. Measure 38 ends with a fermata over the piano part.

Musical score for voices and piano. The vocal parts sing "pi - o. O be - a - ta". The piano part accompaniment consists of eighth-note chords. Measure 39 ends with a fermata over the piano part.

Musical score for voices and piano. The vocal parts sing "bea - a - ta". The piano part accompaniment consists of eighth-note chords. Measure 40 ends with a fermata over the piano part.

A musical score for four voices (SATB) and piano. The vocal parts are labeled 'Vir' (Soprano), 'me' (Mezzo-soprano), 'ra' (Alto), and 'ru' (Bass). The piano part is at the bottom. The music is in common time, with a key signature of three flats. The vocal parts sing a rhythmic pattern of eighth and sixteenth notes. The piano part provides harmonic support with sustained notes and chords. Measure 45 concludes with a fermata over the piano's bass note. Measure 46 begins with a piano dynamic of $p\ddot{b}$.

go, cu - jus vi - sce - ra
go, cu - jus vi - sce -
go, cu - jus vi - sce - ra me -
go, cu - jus vi - sce - ra

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Continuation of the musical score from measure 46. The vocal parts continue their eighth and sixteenth-note patterns. The piano part maintains harmonic support. Measure 47 ends with a piano dynamic of $p\ddot{b}$. Measure 48 begins with a piano dynamic of $p\ddot{b}$.

me ru - e - runt por - ta - re Do -
me ru - e - runt por - ta - re Do -
ru - e - runt por - ta - re Do - mi -
me - ru - e - runt

[Joyfully $\alpha = \text{ca. } 50$]
[mf]

50

- mi - num Je - sum Chri - stum. Al -
- mi - num Je - - sum Chri - stum. Al -
num Je - sum Chri - stum. Al -
Je - sum Chri - stum.
[Joyfully $\alpha = \text{ca. } 50$]

[mf]

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51

le - lu - ia. Al - le - lu - - ia, Al -
le - lu - ia. Al - - le - lu - ia, Al -
le - lu ia, Al - - le - lu - - ia, Al -
Al -

[mf]

le - lu - ia, Al - le - lu - ia,
le - lu - ia, Al - le - lu - ia, Al -
le - lu - ia, Al - le - lu - ia, Al -
le - lu - ia, Al - le - lu - ia, Al -

Al - le lu - ia, Al -
le - lu - ia, Al - le - lu - ia, Al -
le - lu - ia, Al - le - lu - ia, Al -
le - lu - ia, Al - le - lu - ia, Al -

[*d* = ca. 50]

[*f*]

le - lu - ia,
Al - le - lu - ia,
le - lu - ia, Al - le - lu - ia
[*d* = ca. 50]

70

ia.

ia,

Al -

le

lu

-

ia.

ia,

Al -

le

lu

-

ia.

70

ia,

Al -

le

lu

-

ia.

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