

# Virtute magna

Motet, for 4 voices.

Tiburtio Massaino (c.1550 - 1608)

Discantvs

Altvs

Tenor

Bassvs

Red - de - bant A -

Vir - tu - te mag -

Vir - tu - te mag - na

Red - de - bant A -

4

- pos - to - li, vir - tu - te mag - na red - de - bant A - pos - to - na red - de - bant A - pos - to - li, A - pos - to - red - de - bant A - pos - to - li, red - de - pos - to - li, vir - tu - te mag -

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Source: *Liber Primvs / Cantionvm Ecclesiua-/sticarvm vt Vulg Motecta Vo-/cant, Qvatvor Vocvm.*  
(Prague: Georgii Nigrini, 1592)

2

9

li, \_\_\_\_\_ red - de - bant A - pos - to - li, red -

li, vir - tu - te mag - na red - de - - -

bant A - pos - - - to - li, vir - tu - te mag - na

- na red - de - - bant A - pos - - to - li, A - - pos - to - li, Tes - ti - mo

14

de - bant A - pos - to - li Tes - ti - mo - ni-um re - sur-rec - ti - o - nis,

bant A - pos - to - li, \_\_\_\_\_ Tes - ti - mo - ni-um

red - de - bant A - pos - to - li Tes -

- ni-um re - sur - rec - ti - o - nis, Tes - ti - mo - ni-um re - sur -

19

Tes - ti - mo - ni-um re - sur - rec - ti - o - - - - -  
re - sur - rec - ti - o - nis, Tes - ti - mo - ni-um re - sur - rec - ti - o - - - -  
ti - mo - ni-um re - sur - rex - - - - -  
rec - - - - - - - nis,

24

-nis Je - su Chris - ti, Tes - ti - mo - ni-um re-sur- rec  
-nis, Je - su Chris - ti, re - sur-rec - ti - o - - - nis  
nis, Tes - ti - mo - ni-um re - sur - rec - ti - o - - - nis Je -  
Tes - ti - mo - ni-um re - sur - rec - ti - o - - - nis, Je - su Chris - ti,

29

ti - o - nis Je su\_\_\_\_\_ Chris ti Do -  
Je su Chris ti Do mi ni nos -  
su Chris ti Do mi ni nos -  
Do mi ni nos -

33

mi ni nos tri, al -  
tri, al -  
tri, al -  
tri, -

37

- le lu ia, al -  
- le lu ia, al -  
- le lu ia, al -  
al - le -

le lu ia,

41

This musical score consists of four staves. The top three staves are for voices (Soprano, Alto, Tenor) and the bottom staff is for the piano. The key signature is one flat, and the time signature is common time. Measure 41 starts with a piano dynamic. The vocal parts enter with the lyrics "le - lu - ia," followed by "al - le - lu - ia," and then "al - - -". The piano part continues with eighth-note patterns. Measure 42 begins with a piano dynamic, followed by the vocal parts singing "ia," "al - - -", and "le - lu - - ia," with the piano providing harmonic support. Measure 43 starts with a piano dynamic, followed by the vocal parts singing "lu - ia," "al - - -", and "le - lu - ia," with the piano part continuing its eighth-note pattern. Measure 44 starts with a piano dynamic, followed by the vocal parts singing "al - - -", "le - lu - - ia," and "al - - le -". The piano part ends with a forte dynamic.

5

le - lu - ia, al - le - lu - ia, al - - -  
ia, al - - - - le - lu - -  
lu - ia, al - - - - le - lu - ia,  
al - - - le - lu - - ia, al - - le -

45

This section continues from measure 44. Measure 45 starts with a piano dynamic, followed by the vocal parts singing "le - lu - ia," "al - - -", and "le - lu - ia." Measure 46 starts with a piano dynamic, followed by the vocal parts singing "ia," "al - - -", and "le - lu - ia." Measure 47 starts with a piano dynamic, followed by the vocal parts singing "al - - -", "le - lu - - ia," and "ia." Measure 48 starts with a piano dynamic, followed by the vocal parts singing "lu - - - - ia." The piano part concludes with a forte dynamic.

- le - lu - ia, al - - - le - lu - ia.  
ia, al - - le - lu - ia, al - - le - lu - ia.  
al - - - le - lu - - ia.  
lu - - - - ia.