

Doctor bonus amica Dei

In festo sancti Andrea

Cantus (part 1 of 4)

Tomás Luis de Victoria (1548-1611)

Motecta (Gardano press, Venice, 1572)

5
10
15
20
25
30
35
40
45
50
55
60
65
70
75

Do - ctor bo - nus, a - mi - cus De - - - i An -
An - dre - as, a - mi - cus De - i An - dre -
as, do - ctor bo - nus, do - ctor bo - nus, a - mi - cus De - i An - dre -
A - spi - ci - ens a lon - du - ci - tur ad cru - cem.
A - spi - ci - ens a lon - ge, vi - dit cru - cem et di - xit: Sal -
Sal - ve crux, sal - ve, sal - ve crux, sal -
ve crux su - sci - pe di - sci - pu - lum e -
ius, qui__ pe - pen - dit in te ma - gi - ster me -
us Chri - stus, ma - gi - ster me - us Chri - stus, ma - gi - ster me - us
Chri - stus, ma - gi - ster me - us Chri - stus.

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In festo sancti Andrea

Altus (part 2 of 4)

Tomás Luis de Victoria (1548-1611)

Motecta (Gardano press, Venice, 1572)

2

5

10

15

20

25

30

35

40

45

50

55

60

65

70

Do - ctor bo - nus, a - mi - cus De - i An -
dre - as, a - mi - cus De - i An - dre - as do - ctor bo -
nus, a - mi - cus De - i, a - mi - cus De - i An - dre -
as du - ci - tur ad cru - - - - cem.
A - spi - ci - ens a lon - - - - ge, a - spi - ci - ens a
lon - - - - ge, vi - dit cru - cem et di - - - - xit:
Sal - - - - ve, sal - - - - ve crux, sal - - - - ve
crux, _____ sal - - - - ve crux su - - sci - pe di - - sci - pu - lum e -
ius, su - sci - pe di - sci - pu - lum e - - - - ius, qui pe -
pen - dit in _____ te ma - gi - ster me - us, ma - gi - ster me - us Chri - stus,
ma - gi - ster me - - - - us, ma - gi - ster me - us Chri - - - -

A musical score for the altus part of the hymn "Doctor bonus amica Dei". The music is in common time (indicated by a 'C') and consists of two staves. The top staff uses a soprano C-clef, and the bottom staff uses an alto F-clef. The key signature is A major (one sharp). The tempo is marked as 75 BPM. The lyrics are written below the notes. The first staff begins with a whole note followed by a half note, then a quarter note, a half note, and a quarter note. The second staff begins with a half note, followed by a quarter note, a half note, and a quarter note. The lyrics are: "stus, ma - gi - ster me - us Chri - stus, ma - gi - ster me - us Chri - stus." The music concludes with a double bar line.

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Altus (part 2 of 4)

Tomás Luis de Victoria (1548-1611)

Motecta (Gardano press, Venice, 1572)

2
Do - ctor bo - nus,
a - mi - cus De - i An -
dre - as, a - mi - cus De - i An - dre - as do - ctor bo -
nus, a - mi - cus De - i, a - mi - cus De - i An - dre -
as du - ci - tur ad cru -
as du - ci - tur ad cru -
A - spi - ci - ens a lon -
lon - ge, vi - dit cru - cem et di -
Sal - ve, sal - ve crux, sal - ve
crux, sal - ve crux su - sci - pe di - sci - pu - lum e -
ius, su - sci - pe di - sci - pu - lum e - ius, qui pe -
pen - dit in - te ma - gi - ster me - us, ma - gi - ster me - us Chri - stus,

Doctor bonus amica Dei: (altus)

The musical score consists of two staves of music for bassoon or organ. The first staff begins with a rest followed by a dotted half note, then a series of eighth notes and sixteenth-note patterns. The lyrics "ma - gi - ster me - us, ma - gi - ster me - us Chri - - -" are written below the notes. Measure 70 starts with a dotted half note followed by a sixteenth-note pattern. The second staff begins with a dotted half note, followed by a sixteenth-note pattern, and then a sustained note. The lyrics "stus, ma - gi - ster me - us Chri - stus, ma - gi - ster me - us Chri - stus." are written below the notes. Measure 75 starts with a dotted half note followed by a sixteenth-note pattern.

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Tenor (part 3 of 4)

Tomás Luis de Victoria (1548-1611)

Motecta (Gardano press, Venice, 1572)

A musical score for the Tenor part of the motet "Doctor bonus amica Dei". The score consists of ten staves of music, each with a treble clef and a key signature of one sharp (F#). The time signature varies throughout the piece, indicated by numerals 4, 5, and 1 above the staff. The vocal line begins with "Do - ctor bo - nus," followed by "a - mi - cus De - - -". The lyrics continue through various staves, including "as, a - mi - - -", "An - dre - - -", "An - dre - - -", "as du - ci - tur ad cru - - - cem. A - spi - ci-ens a lon - - -", "ge, a - spi - ci-ens a lon - - -", "ge, vi - dit cru - - - cem et di - - -", "xit: Sal - - ve crux, sal - - -", "ve crux, sal - - -", "ve crux, sal - - -", "ve crux su - sci-pe di - sci - pu - lum e - - - ius, qui pe - pen - dit in - - -", "sci - pu - lum e - - - ius, qui pe - pen - dit in - - -", "te ma - gi - ster me - - us Chri - stus, Chris - - - stus, ma - - -". Measure numbers 4, 5, 1, 10, 15, 20, 25, 30, 35, 40, 45, 50, 55, 60, and 65 are marked above the staves.

Musical score for tenor voice, page 2, measures 70-75. The music is in common time (indicated by '8'). The key signature changes from C major (no sharps or flats) to G major (one sharp). The lyrics are: "gi - ster me - us Chri - stus, ma - gi - ster me - us Chri - stus, ma - gi - ster me - us Chri - stus, ma - gi - ster me - us Chri - stus." Measure 70 starts with a half note, followed by a quarter note, an eighth note, and a sixteenth note. Measure 71 starts with a half note, followed by a quarter note, an eighth note, and a sixteenth note. Measure 72 starts with a half note, followed by a quarter note, an eighth note, and a sixteenth note. Measure 73 starts with a half note, followed by a quarter note, an eighth note, and a sixteenth note. Measure 74 starts with a half note, followed by a quarter note, an eighth note, and a sixteenth note. Measure 75 starts with a half note, followed by a quarter note, an eighth note, and a sixteenth note.

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Tenor (part 3 of 4)

Tomás Luis de Victoria (1548-1611)

Motecta (Gardano press, Venice, 1572)

4 5 1
Do - ctor bo - nus, a - mi - cus De -
10 - i An - dre - as, a - mi -
15 - - - - - - - - - - - -
20 - - - - - - - - - - - -
25 as du - ci - tur ad cru - cem. A - spi - ci-ens a lon -
30 - - - - - - - - - - - -
35 ge, a - spi - ci-ens a lon -
40 - - - - - - - - - - - -
45 - - - - - - - - - - - -
50 ve crux, sal - - - - - -
55 - - - - - - - - - - - -
60 - - - - - - - - - - - -

lyrics:
Do - ctor bo - nus, a - mi - cus De -
- i An - dre - as, a - mi -
- - - - - - - - - - - -
- - - - - - - - - - - -
as du - ci - tur ad cru - cem. A - spi - ci-ens a lon -
- - - - - - - - - - - -
ge, a - spi - ci-ens a lon -
- - - - - - - - - - - -
ge, vi - dit cru - cem et di -
- - - - - - - - - - - -
xit: Sal - - - - - - - - - - - -
- - - - - - - - - - - -
ve crux, sal - - - - - -
- - - - - - - - - - - -
ve crux su - sci-pe di - sci - pu - lum e - - - - - -
- - - - - - - - - - - -
ve crux su - sci-pe di -
- - - - - - - - - - - -
su - sci-pe di - sci - pu - lum e - - - - - -
- - - - - - - - - - - -
ius, qui pe - pen - dit in -

65

A musical score for tenor, featuring three staves of music. The music is in common time, with a key signature of one sharp. The vocal line consists of eighth and sixteenth notes, with several rests. The lyrics are: "te ma - gi - ster me - us Chri - stus, Chris - - - - stus, ma - gi - ster me - us Chri - stus, ma - gi - ster me - us Chri - - - - stus, ma - gi - ster me - us Chri - - stus, ma - gi - ster me - us Chri - - stus." Measure numbers 65, 70, and 75 are indicated above the staff.

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Bassus (part 4 of 4)

Tomás Luis de Victoria (1548-1611)

Motecta (Gardano press, Venice, 1572)

4 5 3 10
Do - ctor bo - nus, a - mi - cus De - i An - dre -

15
- as do - ctor bo - nus, a - mi - cus De - i An - dre -

20 25
- as du - ci - tur ad cru - cem. A - spi - ci - ens a lon -

30
- - ge, a - spi - ci - ens a lon - ge, a - spi - ci - ens a lon -

35 40
- - ge, vi - dit cru - cem et di - xit:

45
Sal - ve, sal - ve crux, sal - ve crux, sal -

50
- - - - ve crux su - sci-pe di - sci - pu - lum e - ius,

55 3 60 2 65
qui pe - pen - dit in te ma -

70
gi - ster me - us Chri - stus, ma - gi - ster me - us Chri - stus, ma - gi - ster

75
me - us Chri - stus, ma - gi - ster me - us Chri - stus.