

Videte Miraculum

Thomas Tallis
(c. 1505-1585)

A

Soprano
Mi - ra - cu -

Alto
Mi - ra - cu - lum, mi - ra - cu -

Tenor I
Incipit
8 Vi - de - te _____ Mi - ra - cu - lum, mi - ra - cu -

Tenor II
8 Mi - ra - cu - lum, mi - ra - - - - cu - lum.

Bass I
Mi - ra - - - - - - - - - - - cu -

Bass II
Mi - ra - cu - lum, mi - ra - - - - - cu - lum.

4

S lum, vi - de - te mi - ra - cu - lum mi - - - ra - cu - lum Ma - tris

A lum. vi - de - te mi - ra - cu - lum mi - ra - cu - lum Ma - tris

TI lum, vi - de - te mi - ra - - - cu - lum mi - ra - cu -

TII vi - de - te mi - ra - cu - - - lum mi - ra - cu - - - - lum Ma -

BI lum, Ma - - - - tris Do -

BII vi - de - te mi - ra - cu - lum Ma - tris

7

S Do - mi - - - ni. Ma - tris Do - mi - ni.

A Do - - - mi - ni. Do - - - - mi - ni. Ma - tris Do -

TI lum Ma - tris Do - mi - ni: con - ce - pit vir - go Ma - tris Do - mi - ni, Ma - tris

TII tris Do - mi - ni. Ma - tris Do - mi - ni: con - ce - pit vir - go Ma - tris

BI mi - - - - ni: con - - - ce - pit

BII Do - mi - ni. Ma - tris Do - mi - ni: con - ce - pit vir - - - go

10

S Ma - tris Do - mi - ni: con - ce - pit vir - go

A mi - ni: con - ce - pit vir - go vi - ri - lis i - gna -

TI Do - mi - - - ni: con - ce - pit vir - go Ma - tris__

TII Do - mi - ni: con - ce - - - pit vir - go__ vi - ri - lis

BI vir - - - - - go__ vi -

BII Ma - tris Do - mi - ni: con - ce - pit vir - go vi -

12

S vi - ri - lis i - gna - ra con - sor - ti - i.

A ra con - sor - - - ti - - - - -

TI Do - mi - - - ni: vi - ri - lis i - gna - ra con - sor - ti -

TII i - gna - ra con - sor - ti - i. con - sor - ti - - - i. i - gna - ra con - sor - ti -

BI ri - - - - - lis i - - - gna - - - -

BII ri - lis i - gna - ra con - sor - ti - i. vi - ri - lis i - gna - ra con - sor - ti -

15

S
vi - ri - lis i - gna - ra con-sor-ti-i. con-sor - - - ti-

A
i - gna - ra con-sor - ti - - i. con - sor - ti - i. con-sor - ti -

TI
8 i, con-sor - ti-i, con-sor - ti-i, con - sor - ti - i, con-sor -

TII
8 i. i - gna - ra con-sor - ti - i. con-sor - ti - i.

BI
ra con - - - - -

BII
i. con - sor - ti - - - - i. con-sor - ti - i. con - sor - ti - i. con -

18

S
i. con-sor-ti - i, con-sor-ti - i, con-sor - ti - i. con-sor - ti -

A
i. con-sor-ti - i. con - sor - ti - - - -

TI
8 ti - i, con - sor-ti - i. con - sor-ti - i, con - sor - ti -

TII
8 con-sor - ti - i. con-sor - ti - i. con - sor - - ti -

BI
sor - ti - - - - - i,

BII
sor-ti - - - - i. con-sor-ti - i, con-sor - - ti - i, con - sor - ti -

28

S o - ne - re Ma - ri - a. Ma - ri - - - a, Ma -

A li o - ne-re Ma - ri - - - a. Ma - - - ri - - - -

TI re Ma-ri - - - a. Ma - ri - a. Ma - ri - - - -

TII Ma - ri - - - a. Ma - ri - a. Ma - ri - - - -

BI o - - - ne - re Ma - ri - - - - -

BII o - - - ne - re Ma - ri - a, Ma - ri - - a, Ma - ri - -

31

C

S ri - a. Ma - ri - - - a: et ma-trem se lae -

A a: et ma - trem et ma-trem se lae -

TI a, Ma - ri - - - a: et ma-trem se lae - tam

TII a. Ma - ri - - - a: et ma-trem se lae -

BI a: et ma - - - - - trem

BII a. Ma - ri - - - - a: et ma-trem se lae - tam et ma-trem se lae -

34

S
tam co-gno - scit. co - gno - - - - -

A
tam co-gno - - - - - scit.

TI
8 et ma-trem se lae - tam co-gno - - - - - scit. co - gno -

TII
8 tam et ma-trem se lae - tam co - gno - - - - - scit. co-gno - - -

BI
se lae - - - - - tam co - - - - - gno - - - - -

BII
tam se lae - tam co-gno - - - -

37

S
scit. co - gno - - - - - scit. que se - ne - scit u - xo - - -

A
co - gno - - - - - scit. que se - ne - scit que se - ne -

TI
8 scit. co-gno - scit. co - gno - scit. que se - ne - scit que se - ne - scit u - xo -

TII
8 scit.

BI
scit. — que se - ne - - - - -

BII
scit. que se - ne - scit u - xo - rem.

Soprano

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A

5

9

13

17

21

B

25

29

C

33

38

42

fine

Alto 1

Videte Miraculum

Thomas Tallis
(c. 1505-1585)

This musical score is for the Alto 1 part of 'Videte Miraculum' by Thomas Tallis. It consists of 11 staves of music, each beginning with a measure number: 1, 5, 9, 13, 17, 22, 26, 30, 34, 38, and 42. The music is written in a single melodic line on a treble clef staff. The key signature is one sharp (F#), and the time signature is 4/2. The score features a variety of rhythmic values, including minims, crotchets, and quavers, often grouped with beams. There are several instances of rests, particularly in the first few measures of each staff. The notation includes natural signs, sharp signs, and various accidentals. The piece concludes with a final double bar line at the end of the 42nd measure.

Tenor I

Videte Miraculum

Thomas Tallis
(c. 1505-1585)

The image displays a musical score for the Tenor I part of the motet 'Videte Miraculum' by Thomas Tallis. The score is written on ten staves, each beginning with a treble clef and a common time signature (C). The music is characterized by its polyphonic texture, with frequent changes in time signature and key signature. The staves are numbered on the left side: 5, 9, 13, 17, 21, 25, 29, 33, 37, and 41. The notation includes various note values, rests, and accidentals, reflecting the complex rhythmic and harmonic structure of the piece.

Tenor II

Videte Miraculum

Thomas Tallis
1505-1585

This musical score is for the Tenor II part of the motet 'Videte Miraculum' by Thomas Tallis. It consists of 12 staves of music, each beginning with a measure number on the left margin: 5, 6, 13, 17, 23, 26, 30, 34, 38, and 42. The notation is written on a single treble clef staff. The piece is characterized by its complex polyphonic texture, featuring frequent changes in time signature (including 2/4, 3/4, 4/4, 5/4, and 6/4) and a rich harmonic language with many accidentals. The music is written in a style typical of the English Renaissance, with a focus on intricate rhythmic patterns and chromaticism.

Bass I

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5

9

13

17

21

25

29

33

37

41

Bass II

Videte Miraculum

Thomas Tallis
1505-1585

5

9

13

17

21

26

30

34

38

42

The musical score is written for Bass II and consists of ten staves of music. The piece is in bass clef and features a variety of time signatures: 4/2, 3/2, 4/4, and 3/4. The key signature is one flat (B-flat). The score begins with a 4/2 time signature and a B-flat key signature. The music is characterized by its polyphonic texture, with multiple voices moving in parallel motion. The score is divided into measures, with measure numbers 5, 9, 13, 17, 21, 26, 30, 34, 38, and 42 marked at the beginning of their respective staves. The piece concludes with a final cadence in 4/2 time.