



Tomás Luis de Victoria

Phyllis Avidan Louke (arr.)

Four Renaissance Motets

for Flute Quartet (or Flute Choir)

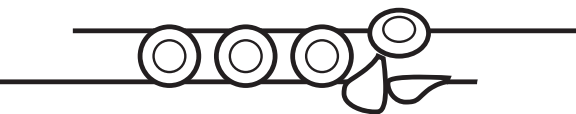
I. O Magnum Mysterium

II. O Quam Gloriosum

III. O Vos Omnes

IV. Ave Maria





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These four motets are transcriptions of choral masterworks by Spanish composer Tomás Luis de Victoria, who flourished in the late Renaissance and is assumed to have studied with Palestrina. Also a priest, Victoria composed Latin sacred music exclusively.

His O MAGNUM MYSTERIUM is perhaps the most moving sacred setting of this text written during the Renaissance. In Phrygian Mode, this motet evokes ancient High Service holy rituals in the great stone churches of the Old World.

*O great mystery and wondrous sacrament, that animals should see the Lord born,
lying in a manger. O holy Virgin, whose womb deserved to carry the Lord Jesus Christ.
Alleluia.*

O QUAM GLORIOSUM, a motet for All Saints Day, opens with a chord progression depicting the mystery of transfiguration. After many phrases expressing moods of death, the music leads to a comforting close as the souls are led to their eternal afterlife.

*O how Glorious is the Kingdom in which the saints will find bliss with Christ.
Dressed in white, they will follow the Lamb and enter the Kingdom.*

O VOS OMNES, a motet traditionally performed during Holy Week, combines Victoria's perfect polyphonic technique with a highly expressive interpretation of the text.

*O all ye that pass by the way, attend and see if there be sorrow like my sorrow.
Watch, all ye people, and see my sorrow, if there be sorrow like my sorrow.*

AVE MARIA is Victoria's best-known work.

*Hail Mary, full of grace,
The Lord is with thee.
Blessed art thou amongst women
And blessed is the fruit of thy womb, Jesus.
Holy Mary, Mother of God,
Pray for us sinners, now and at the hour of our death.
Amen, amen.*

FOUR RENAISSANCE MOTETS is scored for 4 C Flutes with optional expansion parts for Piccolo, Alto, and Bass.

— Phyllis Louke
July 2018

Four Renaissance Motets

3

Duration: c. 7'30"

for Flute Quartet (or Flute Choir)

TOMÁS LUIS de VICTORIA

Arranged by Phyllis Avidan Louke

All breath marks are indicated for phrasing. Any additional breaths needed should be staggered.

I. O Magnum Mysterium

Andante sostenuto (♩ = 56)

Piccolo (opt.)

C Flute 1

C Flute 2

C Flute 3

C Flute 4/
Bass Flute (opt.)

Alto Flute (opt.)

8

A

Piccolo

C Fl. 1

C Fl. 2

C Fl. 3

C Fl. 4/
B. Fl.

A. Fl.

16

B

Piccolo

C Fl. 1

C Fl. 2

C Fl. 3

C Fl. 4/
B. Fl.

A. Fl.

mp

mp

mp

mp

mp

mp

mp

mp

24 **C**

Picc. *mf*

C Fl. 1 *mf*

C Fl. 2 *mf*

C Fl. 3 *mf*

C Fl. 4/
B. Fl. *mf*

A. Fl. *mf*

32

Picc. *mf*

C Fl. 1 *mf*

C Fl. 2

C Fl. 3

C Fl. 4/
B. Fl.

A. Fl.

39 **D**

Picc. *mf*

C Fl. 1 *mf*

C Fl. 2 *mf*

C Fl. 3 *mf*

C Fl. 4/
B. Fl. *mf*

A. Fl. *mf*

II. O Quam Gloriosum

Con moto (♩ = 58)

Score for the second movement, "O Quam Gloriosum," in 2/2 time, marked "Con moto (♩ = 58)". The score is for a woodwind ensemble and includes the following parts:

- Piccolo (opt.)
- C Flute 1
- C Flute 2
- C Flute 3
- C Flute 4/ Bass Flute (opt.)
- Alto Flute (opt.)

The score is divided into two systems. The first system (measures 1-7) features a melodic line in the Piccolo and C Flute 1, with C Flute 2 and C Flute 3 providing harmonic support. The second system (measures 8-14) features a more complex melodic line in the Piccolo and C Flute 1, with C Flute 2 and C Flute 3 providing harmonic support. The score includes dynamic markings of *mf* (mezzo-forte) and *f* (forte). A rehearsal mark "A" is placed above measure 8.

8

Picc.

C Fl. 1

C Fl. 2

C Fl. 3

C Fl. 4/
B. Fl.

A. Fl.

mf

f

15 B

Picc. *mp*

C Fl. 1 *mp*

C Fl. 2 *mp*

C Fl. 3

C Fl. 4/
B. Fl.

A. Fl.

22

Picc.

C Fl. 1

C Fl. 2 *mf*

C Fl. 3 *mf*

C Fl. 4/
B. Fl. *mf*

A. Fl. *mf*

C

Picc. *mp* *mf*

C Fl. 1 *mp* *mf*

C Fl. 2 *mp* *mf*

C Fl. 3 *mp* *mf*

C Fl. 4/
B. Fl. *mf*

A. Fl. *mf*

III. O Vos Omnes

9

Misterioso (♩ = 58)

Piccolo (opt.)

C Flute 1

C Flute 2

C Flute 3

C Flute 4/
Bass Flute (opt.)

Alto Flute (opt.)

8

A

Picc.

C Fl. 1

C Fl. 2

C Fl. 3

C Fl. 4/
B. Fl.

A. Fl.

B

Picc.

C Fl. 1

C Fl. 2

C Fl. 3

C Fl. 4/
B. Fl.

A. Fl.

Play only if no Alto Flute (C Flute plays an octave lower, Bass plays as written).

FH0506

IV. Ave Maria

FH0506