

# Ab Oriente venerunt Magi

SATB a cappella

Jacob Handl  
(1550-1591)

CANTUS (Soprano)  $\text{F} \ \text{B} \ \text{C}$  1 Ab O - ri - en - te ve - ne - runt Ma - gi in Beth - le -  
ALTUS (Alto)  $\text{F} \ \text{B} \ \text{C}$  Ab O - ri - en - te ve - ne - runt Ma - gi in Beth - le - hem,  
TENOR (Tenor)  $\text{F} \ \text{B} \ \text{C}$  8  
BASSUS (Bass)  $\text{B} \ \text{B} \ \text{C}$  8

The musical score consists of four staves: CANTUS (Soprano), ALTUS (Alto), TENOR (Tenor), and BASSUS (Bass). The key signature is one flat, and the time signature is common time. The vocal parts are labeled with their respective names and ranges (C, A, T, B). The lyrics are written below the notes, corresponding to the vocal parts.

6 hem, \_\_\_\_\_ in Beth - le - hem, in Beth - le - hem,  
ve - ne - runt Ma - gi in Beth - - - le - hem,  
8 Ab O - ri - en - te ve - ne - runt Ma - gi in Beth - le -  
Ab O - - - ri - en - te ve - ne - runt Ma - gi in Beth - le - hem, \_\_\_\_\_

This section continues the musical score from the first system. It includes lyrics for the Alto and Bass parts, with some notes left blank for the Tenor and Soprano. The vocal parts are labeled with their respective names and ranges (A, B, T, S).

11 a - - - do - ra - - re Do - mi - num: et a - per - tis the - sau - ris  
a - do - - ra - re Do - - - mi - num: et a - per - tis the -  
-hem, \_\_\_\_\_ a - do - ra - re Do - mi - num: et a - per - tis the -  
a - - - do - ra - - re Do - - mi - num:

This section continues the musical score from the second system. It includes lyrics for the Alto and Bass parts, with some notes left blank for the Tenor and Soprano. The vocal parts are labeled with their respective names and ranges (A, B, T, S).

17

su - - - - is, pre - ti - o - sa mu - ne - ra ob - tu - le -  
 -sau - - ris su - - - - is, pre - ti - o - sa mu - ne - ra ob - - -  
 -sau - - - ris su - - - - is, pre - ti - o - sa mu - ne - ra ob - - -  
 et a - per - - tis the - sau - ris su - is, pre - ti - o - sa mu - ne - ra ob - - -

22

- - - runt: Au - - - rum si - cut Re - gi ma - - -  
 - - tu - le - - runt: Au - - - rum si - cut Re - - gi ma - - -  
 - - tu - le - - runt: Au - - - rum si - cut Re - - gi ma - gno:  
 - - tu - le - - runt: Au - - - rum si - cut Re - - gi ma - - -

27

-gno: Thus - - - si - cut De - o ve - - - ro; Myr - - - rham se -  
 -gno: Thus - - - si - cut De - o ve - - ro; Myr - - - rham se -  
 Thus - - - si - cut De-o ve - ro, si - cut De - o ve - - ro; Myr - - - rham se - pul - tu - rae  
 -gno: Thus - - - si - cut De - o ve - - ro;

33

-pul - tu - rae e - jus, Myr - - rhamse - pul-tu - - rae e - jus, Al - le-lu - ja,  
-pul - tu - rae e - jus, Myr - - rham se - pul-tu - rae e - jus, Al -  
e - jus, Myr - - rham se - pul-tu - rae e - jus, Al-le-lu - ja,  
Myr - - rham se - pul - tu - rae e - jus, Al -

38

Al - le - lu - ja, Al - le - lu - ja, Al - le - lu - - ja, Al - le - lu - ja,  
- le - lu - ja, Al -  
Al - le - lu - ja,  
- le - lu - ja, Al -

42

Al - le - lu - ja, Al - le - lu - ja, Al - le - lu - - ja.  
- le - lu - ja, Al - le - lu - ja.  
Al - le - lu - ja, Al - le - lu - ja.  
- le - lu - ja, Al - le - lu - ja.

**SOURCE:** *Musica Divina Vol. II, Ser. I* (ed. Carolus Proske, 1854)

**NOTES:** Note values halved, pitch raised a minor third, slurs and other markings added, modern clefs used.