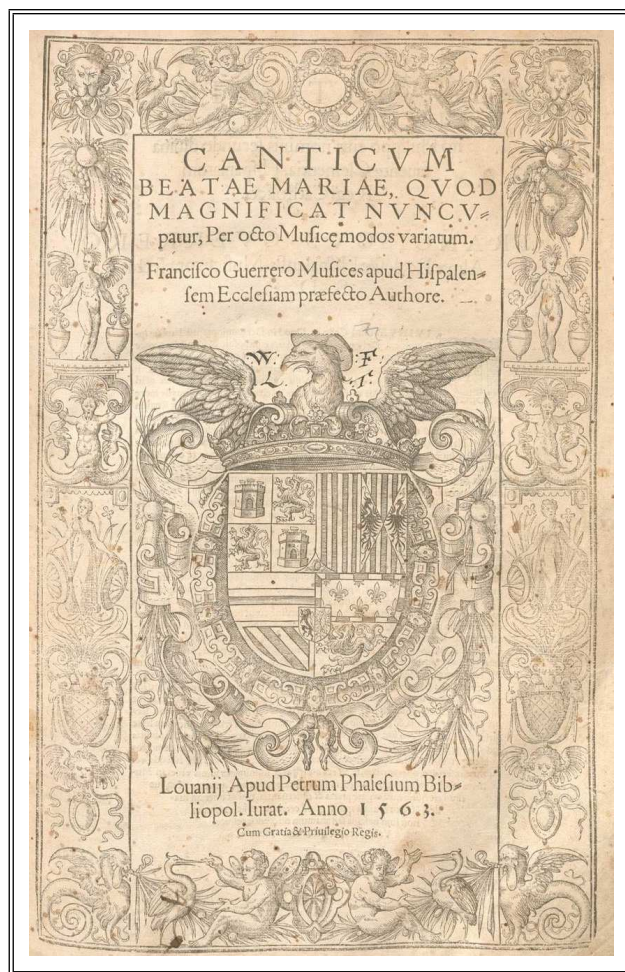


Francisco Guerrero
Magnificat tertij toni II. (even verses)

from

CANTICUM BEATAE MARIAE...



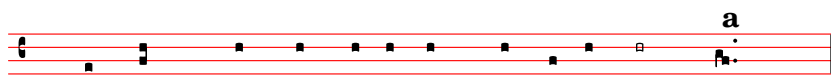
Louanij Apud Petrum Phalesium ... Anno 1563

Edited by Andreas Stenberg, 2022

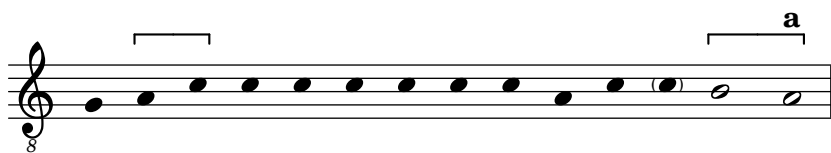
Magnificat Tertii toni (even verses)

from "Canticum Beatae Mariae ... Per octo Musice modos variatum... 1563

Francisco Guerrero
 Edited by Andreas Stenberg



Ma - gni - fi - cat* a - nima me - a Do - mi - num;



Mag - ni - fi - cat* a - ni - ma me - a Do - mi - num;

CANTO
Et exultate

ALTO
Et exultavit

TENORE
Et exultavit

BASSO
Et exultavit

Et ex - ul -

Et ex - ul - ta - vit spi - ri - tus me -

Et ex - ul - ta -

ta - vit spi - ri - tus me -

us [Et ex - ul - ta - vit spi - ri - tus

vit spi - ri - tus

Et ex - ul - ta - vit spi -

8

us, [spi - ri - tus me - us] in
me - - - us] in De -
me - - - us in
ri - - - tus me - - - us

12

De - o sa - lu - ta - ri me - -
o sa - lu - ta - ri me o,
De - o sa - lu - ta - ri me - -
in De - o sa - lu - ta - ri me -

17

o, in De - o sa - lu - ta - ri me - -
in De - o sa - lu - ta - ri me - o, [sa - lu - ta - ri me -
o, in De - o sa - lu - ta - ri me - -
o, in De - o sa - lu - ta - ri me - -

22

o.
o.]
o,
o.

Qui - a re-spe-xit hu-mi-li-ta-tem an-
cil - lae su - ae;*

ec - ce e-nim ex hoc be - a-tam me di-cent
om - nes ge - ne - ra - ti - o - nes.

Quia respexit humi-li-tatem an-cil - lae su - ae;*

ec - ce e - nim ex hoc be - a - tam me di -
cent om - nes ge - ne - ra - ti - o - nes.

CANTO
Quia

CONTRATENOR
Quia fecit

TENORE
Quia fecit

BASSO
Quia fecit

Qui - a fe - cit mi - hi ma - gna qui

Qui - a

Qui - a fe - cit mi - hi ma - gna

Qui - a fe - cit mi - hi ma -

po - tens est, qui po - tens est, et

fe - cit mi - hi ma - gna qui po - tens est,

qui po - tens est, et

gna qui potens est, [qui po - tens est,] qui po - tens est,

12. sanctum no - men e - jus, [et sanc - tum no - men,] et

et sanc - tum no - men

sanctum no - men e - jus, [et sanc - tum no - men ejus,]

et sanc - tum no - men e - jus,

¹This note is g\longa in source.

Canticum Beatae Mariae ... Petrus Phalesius, 1563.

16

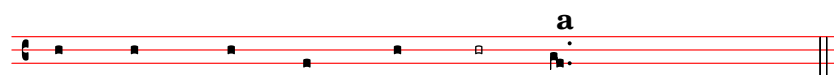
sanctum no - men e - - - jus.
e - - - jus,
et sanctum no - men e - - - jus.



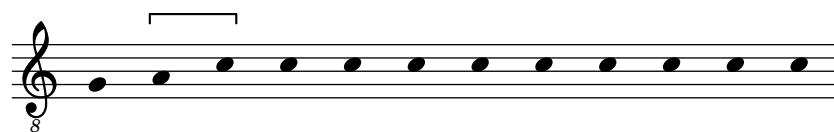
Et mi - se - ri - cor - di - a e - jus a pro - ge - ni -



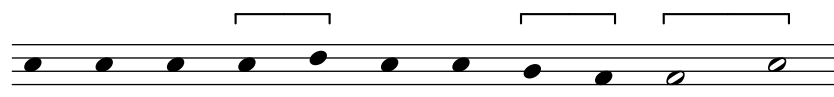
e in pro - ge - ni - es*



ti - men - ti - bus e - - um.



Et mi - se - ri - cor - di - a e - jus a pro -



ge - ni - e in pro - ge - ni - es*



ti - men - ti - bus e - - um.

[CANTUS]
 FEcit poten
 CONTRATENOR
 Fecit poten
 TENOR
 FEcit poten
 BASSUS
 Fecit poten

Fe - cit po - ten-ti - am,
 Fe - cit po - ten-ti - am in brac - chi - o
 Fe -

5 Fe - cit po - ten-ti -
 fe - cit po - ten-ti-am in bracchi-o su - o, in
 su-o, [in bracchi-o su - o,] in bracchi - o su -
 cit potenti - am in bracchi-o, Fe cit; [fe - cit poten-ti - am
 am, [fe - cit po-ten-ti - am] fe - cit po-ten-ti -

11
 bracchi - o su - o; Di - sper - sit su -
 - o; Di - spersit su -
 in brac-chi - o su - o; Di-sper - sit su - per -
 am in brac-chi-o su - o;

16

per-bos men - te cordis su - i, men - te

- - per - bos mente cor - dis su - i, men - te

- bos, di - sper - sit su - per - bos, men - te cordis su - i, [mente cordis sui,]

Disper - sit super - bos men - te cordis su - i, [mente cordis sui,] m

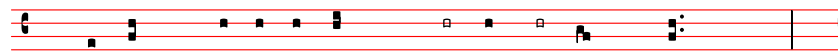
26

su - i, [cor - dis su - i.]

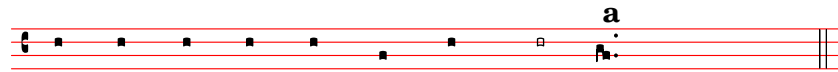
- - dis su

men - te cor - dis su - i.

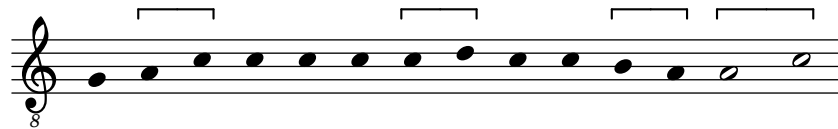
cor - dis su - - - - i.



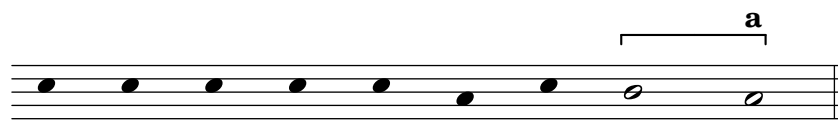
De-po - su-it po - ten - tes de se - de,*



et ex - al - ta - vit hu - mi - les.



De-po - su-it po - ten - tes de se - de,*



et ex - al - ta - vit hu - mi - les.

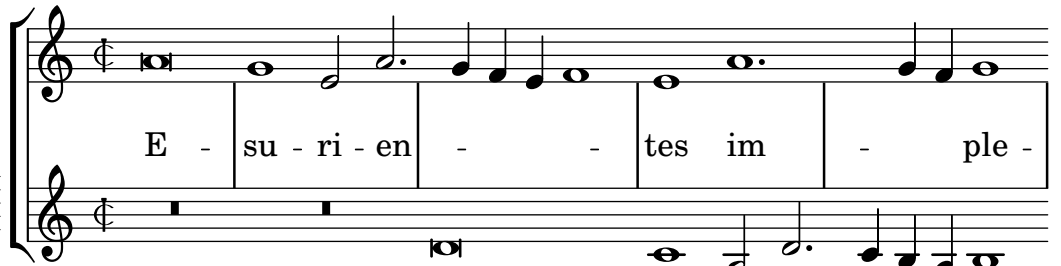
Dvo.

[CANTUS]

ESurientes

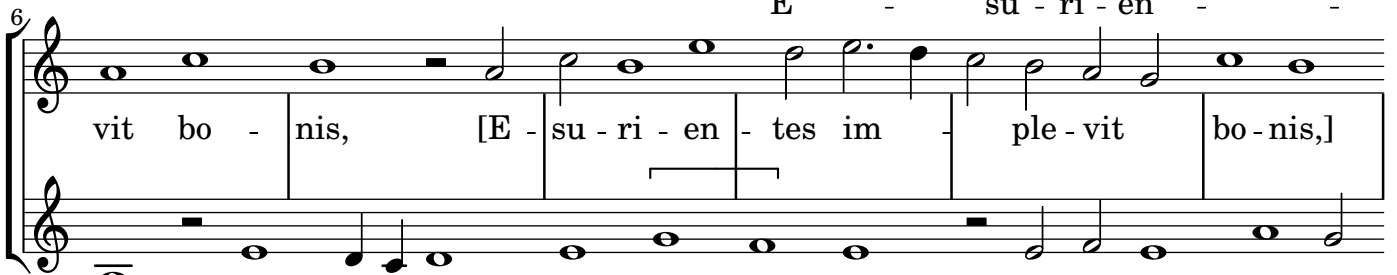
[CONTRATENOR]

ESurientes



E - su - ri - en - tes im - ple -

E - su - ri - en -



vit bo - nis, [E - su - ri - en - tes im - ple - vit bo - nis,]

tes im - ple - vit bo - nis, [im-ple-vit bo -



im - ple - vit bo - nis, et di - vi -

nis, et di - vi - tes

Canticum Beatae Mariae ... Petrus Phalesius, 1563.

17
tes di mi - sit i na - - nes,
di - mi - sit i na - - nes, di - mi -

22
di - mi - - sit i na - nes, [di - mi - sit
sit i na - nes, di - mi -

26
i na - - nes.]
sit i na - nes.

Su - sce - pit Israel, pu - e - rum su - um,*

re - cor - da - tus mi - se - ri - cor - di - ae su - ae,

Su - sce - pit Is - ra - el, pu - e - rum su - um,*

re - cor - da - tus mi - se - ri - cor - di - ae su - ae,

[CANTUS]
Sicut locutus

CONTRATENOR
Sicut locu

TENOR
Sicut locu

BASSO
Sicut locu

Si - - cut lo -

Si - cut lo - cu - tus est ad pa -

cu - tus Si -

est, [Si - cut lo - cu - tus

tres no - - - stros, ad pa-tres no - stros,

Si - cut lo - -

cut lo - cu - tus est, [si - cut lo - cu - tus est] ad

est] ad pa-tres no - - - - stros,

[ad pa - tres no - - - - stros,]

cu - - tus est ad pa - tres

pa-tres no - - - - - - - - - -

Canticum Beatae Mariae ... Petrus Phalesius, 1563.

13

Ab - ra - ham et se - mi - ni e - jus in sae - cu - no - stros, Ab - ra - ham et se - mi - ni e - jus in sae - cu - la, [in sae - cu - la,] Et se - mi - ni

17

la, et se - mi - ni e - jus in sae - cu - la, sae - cu - la, et se - mi - ni e - jus in sae - cu - la, ni e - jus in sae - cu - la, [in sae - cu - la,] Et se - mi - ni

22

et se: - [mini e - jus in sae - cu - jus in sae - cu - la, [et se - mi - ni e - jus in sae - cu - e - jus in sae - cu - la, [e - jus in sae - cu -

Francisco Guerrero: Magnificat Quarti toni I.

27

la.]
la.]
la.
la.]

Glo - ri - a Pa - tri, et Fi - li - o,*

et Spi - ri - tu - i Sanc - to,

Glo - ri - a Pa - tri, et Fi - li - o,*

et Spi - ri - tu - i Sanc - to,

Canticum Beatae Mariae ... Petrus Phalesius, 1563.

[SUPERIUS I.]
Sicut erat

Svperi⁹ 29
Sicut

CONTRATENOR
Sicut erat

TENOR
Sicut erat

BASSUS
Sicut erat

Si - cut e - rat in prin-ci - pi -
Si -
Si - cut e - rat in prin-ci -
Si - cut e - rat in prin-ci - pi -
Si - cut e - rat

6
o, in prin - ci - pi - o, et nunc et sem - per, [et nunc et
cut e - rat in prin - ci - pi - o,
pi - o, [in prin - ci - pi - o,] in prin-ci - pi -
o, [in princi-pi - o,] et nunc et sem - per, [et nunc et sem -
in princi-pi - o, et nunc, et sem - per,

Francisco Guerrero: Magnificat Quarti toni I.

12

et nunc, et sem - - - - - per,] et nunc et

[et nunc et

14

sem - per,] et nunc et sem - per, et in saecu- et sem - - - per, et in sae - cu - per, [et nunc, et sem - per,] et in saecu-la saecu-lo sem - - - per, et in saecu - la sem - per,] et nunc, et sem - per, et in secu-la, [et in se-cu - la,] se - cu

Canticum Beatae Mariae ... Petrus Phalesius, 1563.

21

la sae-cu - lo - rum. A - men. [Sae cu - lo - rum. A -

la, se - - cu - - lo -

rum. A - men. Sae-cu - lo rum. A - -

se - cu - lo - rum. A - men. [Sae - cu lo - rum.

lo - rum. A - men. [Se - cu - lorum. A - men.] Se-cu - lo -

26

men.] Sae - cu - lo -

rum. A - men.

men. [Sae - cu - lo - rum.

A - - - - - men.]

rum. A - men. [Se - cu - lo - rum. A - -

29

rum. A-men.

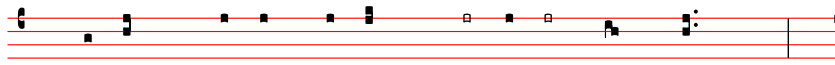
A - men.]

men.]

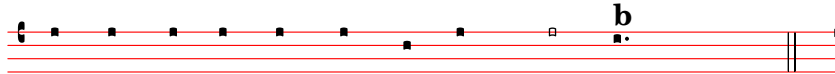
Canticum Beatae Mariae ... Petrus Phalesius, 1563.

The Third tone formula for Magnificat with the alternate endings.

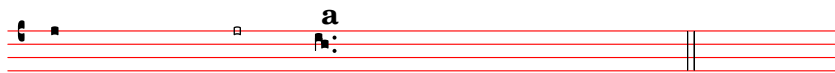
According to Liber Usualis, 1961, pag. 214f.



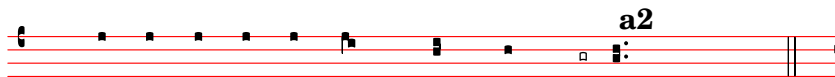
Ma-gni - fi - cat*
Et ex - sulta - vit spi - ritus me - us*



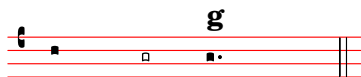
a - ni - ma me - a **Do** - minum;
In De - o sa - lu - ta - ri **mè** - o.



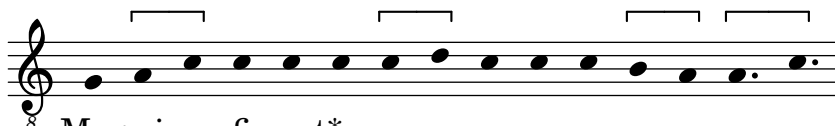
Do - mi - num.
mè - o.



a - ni - ma *mè* - a **Do** - mi - num;
In De - o sa - lu - ta - ri **mè** - o.



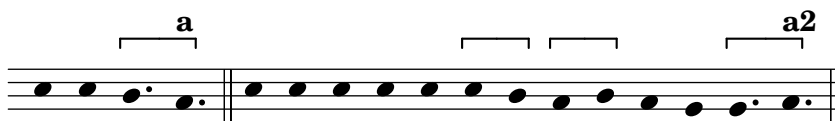
Do - minum.
mè - o.



8 Mag - ni - fi - cat*
Et ex - sul - ta - vit spi - ri - tus me - us*



a - ni - ma me - a **Do** - mi - num;
In De - o sa - lu - ta - ri **mè** - o.



Domi - num; a - ni - ma me - a **Domi** - num;
mè - o. In De - o sa - lu - ta - ri **mè** - o.



Dominum;
mè - o.

Comments:

This is the sixth setting in a collection of sixteen settings of the Magnificat: Two for each of the ecclesiastic tones. The sets of two settings for each tone consist of one setting for the odd verses and one for the even verses. The printed source does not give the alternate verses sung in chat and these have been provided by the editor.

This edition is a semi-diplomatic edition: The original time-values are retained. Some other aspects of the original notation are also retained: Especially the mainly cautionary colouration in the Gloria Patri part. The orthography has been normalised but the text underlay follows the source. Repeats of sections in the text (indicated by ij. in the source) are added by the editor.

Accidentals (ficta) mainly in cadences are printed above the corresponding notes in the usual manner. Accidentals in staff are original.

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