Magnificat

Countertenor 1

Countertenor 2

Tenor

Bass

Et ex-

Et ex-

Et ex-

Et ex-

Et ex-

Et ex-

Et ex-

© Jason Smart 2022
Chorus

Qui-a respe-xit hu-mi-li-tatem an-cil-laes su-aes:

ee-ce e-nim ex hoc be-a-tam me di-cen-t om-mnes ge-ne-ra-ti-o-nes.

Qui-a fe-cit mi-hi ma-

Qui-a fe-cit mi-hi ma-

Qui-a fe-cit mi-hi ma-gna
Et misericordia eius a progenie in progenies: timentibus eum.

Fecit potentiam, potenti in brachio su-
Deposuit potentes de sede; et exaltavit humiles.

Esuriientes implevit bonis,

Esuriientes implevit bonis,
et divitices dimisit in a -

et divitices dimisit in a -

sit in a -

sit in a -
Suscepit Israel pue-rum su-num:

re-cor-datus mis-eri-cor-di-ae su-ae.

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

Si-cut lo-cu-tus est ad pa-tres no-

Si-cut lo-cu-tus est________ ad pa-tres no-

Si-cut lo-cu-tus________ est________

Si-cut lo-cu-tus________ est________

Si-cut lo-cu-tus________ est________

Si-cut lo-cu-tus________ est________

Si-cut lo-cu-tus________ est________
Gloria Patri et Filio: et Spiritui Sancto.

et rat in principiari

et rat in principiari
Liturgical Function

Canticle daily at Vespers.

Editorial Conventions

The nomenclature of the voice-parts follows the Tudor convention.

The original clef, staff signature, mensuration symbol and first note of each part are shown on the prefatory staves.

At changes of mensuration the new symbol is shown above the staff.

Editorial accidentals are placed above the notes concerned and remain operative throughout the bar. Accidents not present individually in the source but implied by the original staff signatures are placed before the note and have a superscript dot.

Ligatures are denoted by the sign \( \text{\textcopyright} \), coloration by the sign \( \text{\textcopyright} \).

Spelling of the text has been modernised.

Text repetition signs in the underlay have been expanded editorially in italics.

Small notation and underlay between square brackets is entirely editorial.

Source


<table>
<thead>
<tr>
<th>Date</th>
<th>Source</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>17802</td>
<td>(Ct2)</td>
<td>f.206’</td>
</tr>
<tr>
<td>17803</td>
<td>(Ct1)</td>
<td>f.206</td>
</tr>
<tr>
<td>17804</td>
<td>(T)</td>
<td>f.200</td>
</tr>
<tr>
<td>17805</td>
<td>(B)</td>
<td>f.187</td>
</tr>
</tbody>
</table>

Notes on the Readings of the Source

In the notes below, each reference to a bar or group of bars is separated by an oblique stroke. Within these references multiple readings in the same voice are separated by commas and readings in different voices by semicolons. The order within each entry is: 1) bar number; 2) voice; 3) reading of the source. For extended references subsequent bar numbers are in brackets. Pitches are in capital letters, preceded by a number where necessary, e.g. 1C = first note C in the bar. The symbol \( \text{\textcopyright} \) denotes an underlay repetition sign.

Staff Signatures and Accidentals

8 T \( \text{\textcopyright} \) for B preplaced before 1C at start of line / 17 Ct2 new line in source with staff signature \( \text{\textcopyright} \) for upper and lower B begins with C / 20 Ct2 \( \text{\textcopyright} \) for F / 27 Ct2 imperfectly formed \( \text{\textcopyright} \) for G (apparently an error for \( \text{\textcopyright} \) for F in 28 which is entered below it) / 31 Ct1 \( \text{\textcopyright} \) for F at beginning of bar / 42 B new line in source begins with B, \( \text{\textcopyright} \) before note and at end of previous line / 43 B \( \text{\textcopyright} \) for B / 146 B new line in source with staff signature \( \text{\textcopyright} \) for B (upper and lower) and E begins with D / 147 T \( \text{\textcopyright} \) for 8B / 150 Ct2 \( \text{\textcopyright} \) for B /

Underlay

9 Ct2 me- below 2C (not in 7) / 28 B \( \text{\textcopyright} \) below G / 36 T -gna below E, (37) qui ambiguously aligned below 1AB1C, po- below D2C, (38) \( \text{\textcopyright} \) below G / 39 B \( \text{\textcopyright} \) below 2A / 44 T qui po- below CD, (45) -tens below E / 64 Ct2 -am ambiguously aligned; T -chi- below A, (65) -o below 1G, (67) su- below A / 80 T -box below 2F, (82) men- below F, (83) -te cor- below BF, (86) -dis below G, (87) su- below D, (89) -i below D, (90) \( \text{\textcopyright} \) below 1A / 86–87 Ct2 mente cor- ambiguously aligned below FED1CB, -dis below 2C, (88) \( \text{\textcopyright} \) below 1G / 104 Ct2 \( \text{\textcopyright} \) below E, (106) -nis below E / 142 Ct2 -tus below B, (143) est below C / 156–157 Ct2 T B -ham below final note before double bar (or, in Ct2, possibly below preceding ligature); terminal melismas as in Ct1 presumed to be correct / 160–161 Ct2 et semini e- ambiguously aligned below 1G1A/BC2B2A (163) -ius in below 1G1G, (164) sae- below E, but presumably the points of imitation in 160–1 and 163–4 should carry eius in sae- / 167–168 Ct2 Sicut undivided below 1CBA, e- below 2C, (171) -rat below 2A, (172) in principi- below EEFF / 173 Ct1 -o below E, (174) in princi- below 1BE1D, -pi- below 2C / 175 Ct2 -per below G (not in 179) /

Other Readings

12 Ct2 G omitted / 31–48 Ct2 ‘quia facit’ below rests / 49–59 Ct2 omitted / 60 all parts mensuration symbol \( \text{\textcopyright} \) / 66 Ct1 1G1G are FF / 88 T C is D / 110 B F is A / 113 T B is corrected m / 141 all parts mensuration symbol \( \text{\textcopyright} \) / 167–179 B ‘sicut erat’ below rests / 178 T 2C is D /
Appendix

Tallis based his setting on the faburden of tone 1, first ending. This points to it being one of his earlier compositions since, by the middle of the sixteenth century, Magnificat settings using faburdens had been superseded by settings based on the tone itself. Three different versions of this faburden follow.

Magnificat faburden for tone 1, first ending

---

1 This is according to the order of the endings in the tonale printed in The Use of Sarum, ed. W. H. Frere, 2 vols. (Cambridge: Cambridge University Press, 1898 & 1901), ii, pp.j–lxv). There was no standard order in medieval England; the sequence in the summary list at the end of the tonale (The Use of Sarum, ii, pp.lxv–lxxiv) differs from that on the immediately preceding pages.