

Magnificat ‘Regale’

Robert Fayrfax (1464-1521)

8 Ma - gni - fi - cat a - ni - ma me - a Do - mi - num

[Full]

Triplex [Soprano] Medius [Alto] Contratenor [Tenor 1] Tenor [Tenor 2] Bassus [Bass]

Et e - - - Et e - - -

Et e - - - xul - - - xul - - - xul - - - ta - - - xul - - -

Et e - - - [e] - - - xul - - -

10

S. A. T1. T2. B.

- xul - - - [ul] - ta vit spi -

- [ul] - ta - - - vit spi - ri - - - [i] -

8 - - - [ul] - ta - - - vit

8 - - - [a] - - - [a] - - - vit

- [u] - - - [ul] - ta - - - vit

S. A. T1. T2. B.

- ri - - tus me - - - us

- tus me - - - [e] - - us

8 spi - ri-tus me - - - us

8 spi - - - ri - - - tus me - - - us

spi - ri - tus me - - - us

S. In _____ De - - - - o

A. In _____ [i] [in] De - - - - o

T1. In _____ De - - - -

T2. In _____ De - - - - o

B. In _____ De - o _____ sa -

S. sa - lu - ta - - - ri _____ me - - o.

A. - sa - lu - ta - ri _____ me - - o.

T1. - o sa - lu - ta - - - ri _____ me - - o.

T2. sa - lu - ta - - - ri me - - - - [e] - o.

B. - lu - ta - - - ri _____ me - - - - [e] - o.

Qui - a re - spe - xit hu - mi - li - ta - tem an - cil - læ su - æ:

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

[Solo]

S. Qui - - - - a

T2. Qui - - - - a

B. Qui - - - - a fe -

30

S. fe - - cit mi - hi

T2. fe - - cit mi - - hi ma - gna

B. cit mi - hi ma - - gna

40

S. ma - gna qui.

T2. qui po - tens

B. qui po [o]

S. po - tens [e] [ens] est.

T2. [e] [ens] est.

B. - tens [ens] est.

S. Et san

T1. Et san

B. Et san [an]

60

S. [an] - ctum no men

T1. [an] - ctum no

B. - ctum no men [en]

S. [en] e - - - - jus.

T1. men e - - - - jus.

B. 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.

[[Full]]

S. Fe - - cit po - ten - ti -

A. Fe - - cit po - ten - ti -

T1. Fe - - cit po - ten - ti - am

T2. Fe - - cit po - ten - ti -

B. Fe - - cit po - ten - ti -

S. - am in bra - chi - o su -

A. - am in bra - chi - o su -

T1. in bra - chi - o su -

T2. - am in bra - chi - o su -

B. - am in bra - chi - o su -

S.

A.

T1.

T2.

B.

[Solo]

[Solo]

[Solo]

T1.

T2.

B.

[90]

[e]

[er] - sit

S.

A.

T1.

T2.

[Solo]

[Solo]

su - per

su -

[er] - sit

[er] - sit

S.

A.

-per

[e]

100

S. [er] - bos

A. [er] - bos

T1. [Full]
men -

B. men -

[Full]

S. men - te cor - dis su - i.

A. men - te cor - dis su - i.

T1. te cor - dis su - i.

T2. men - te cor - dis su - i.

B. - te cor - dis su - [u] - i.

8 De - po - su - it po - ten - tes de se - de: et ex - al - ta - vit hu - mi - les.

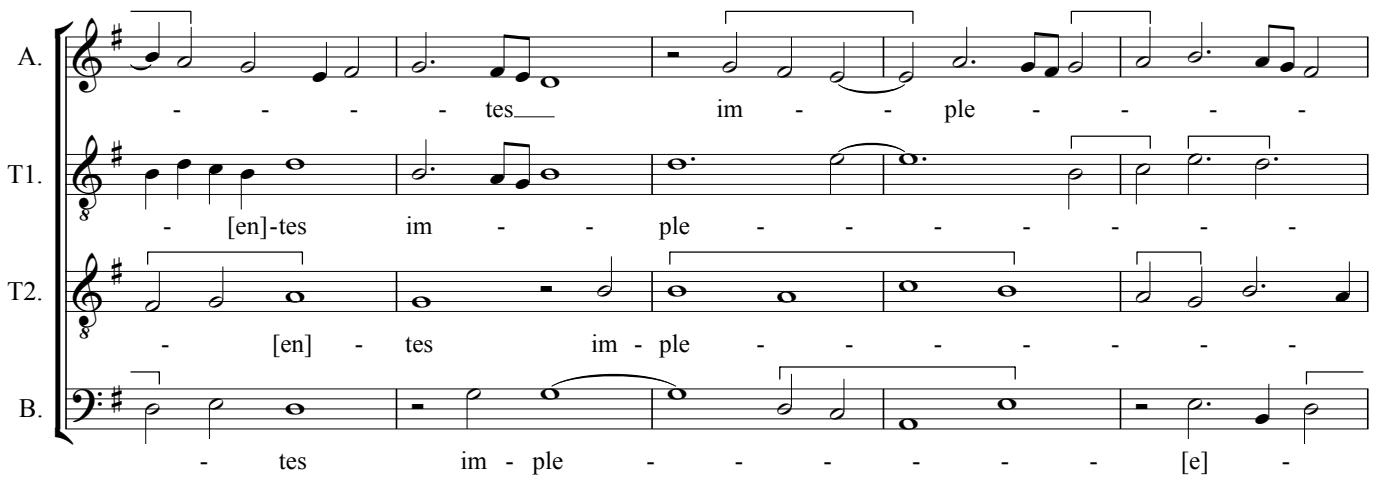
110 [Solo]

A. E - su - ri en -

T1. E - su - ri en -

T2. E - su - ri en - [e] -

B. E - su - ri en -

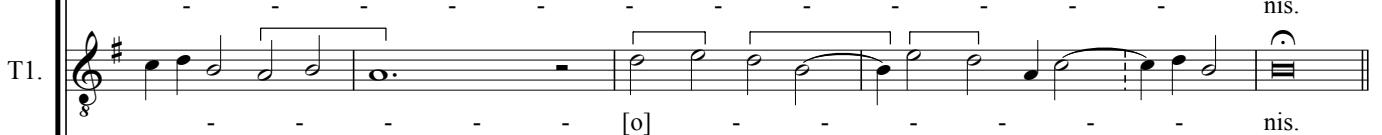
A. 

(120)

A. 

(130) 

A. 

T1. 

T2. 

B. 

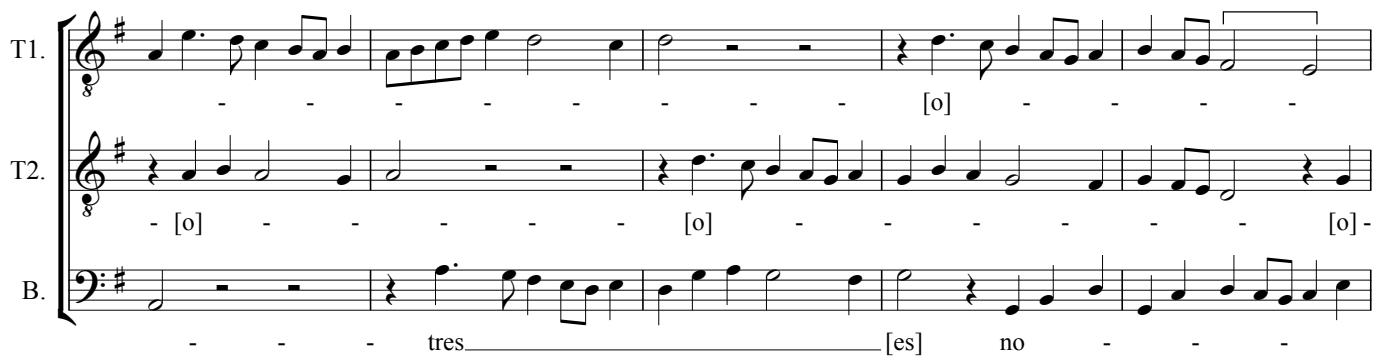
S. 

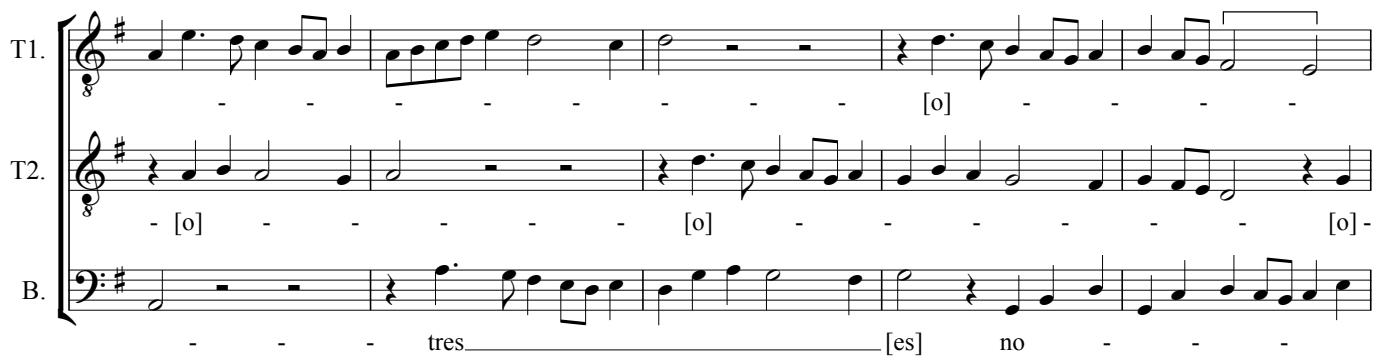
A. 

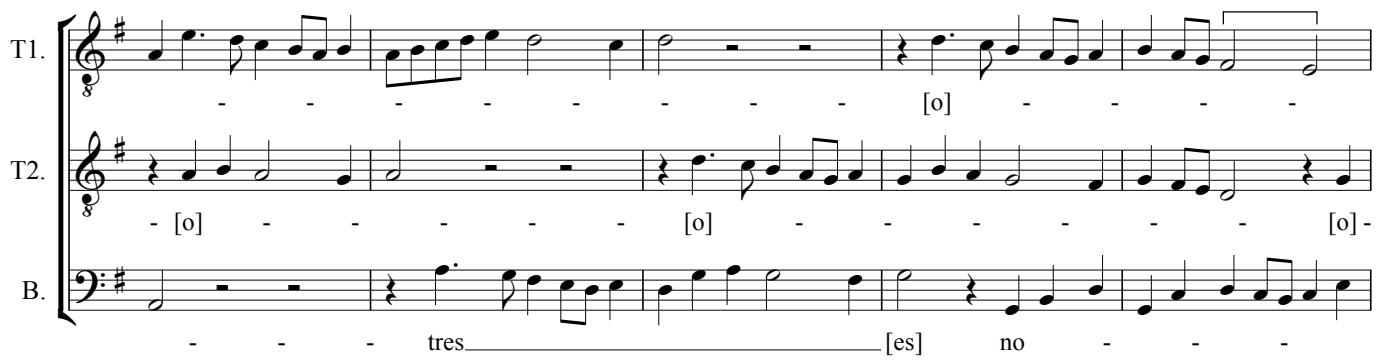
T1. 

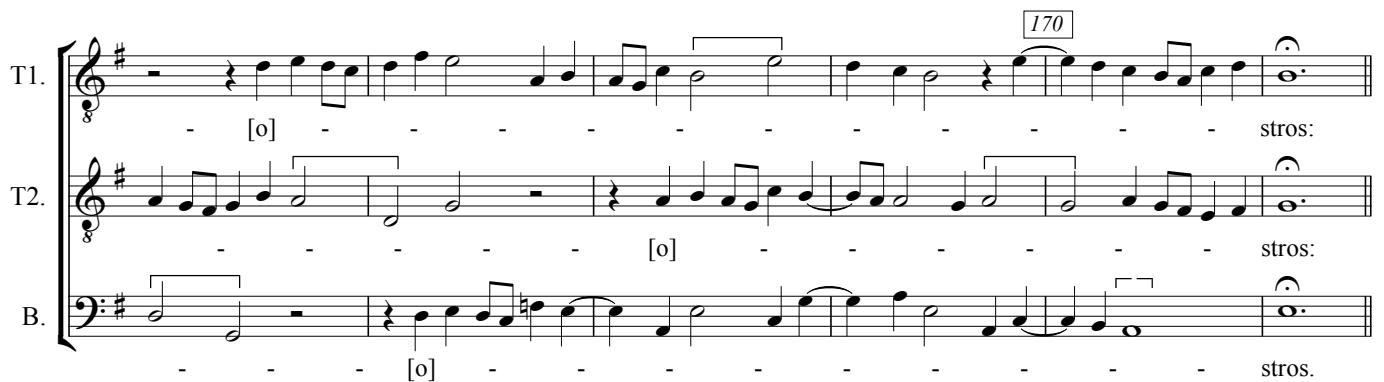
T2. 

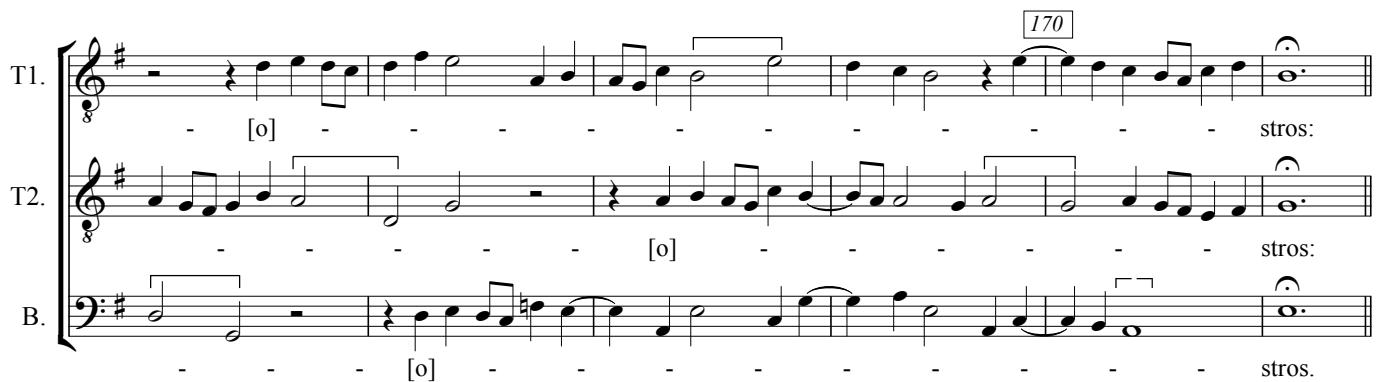


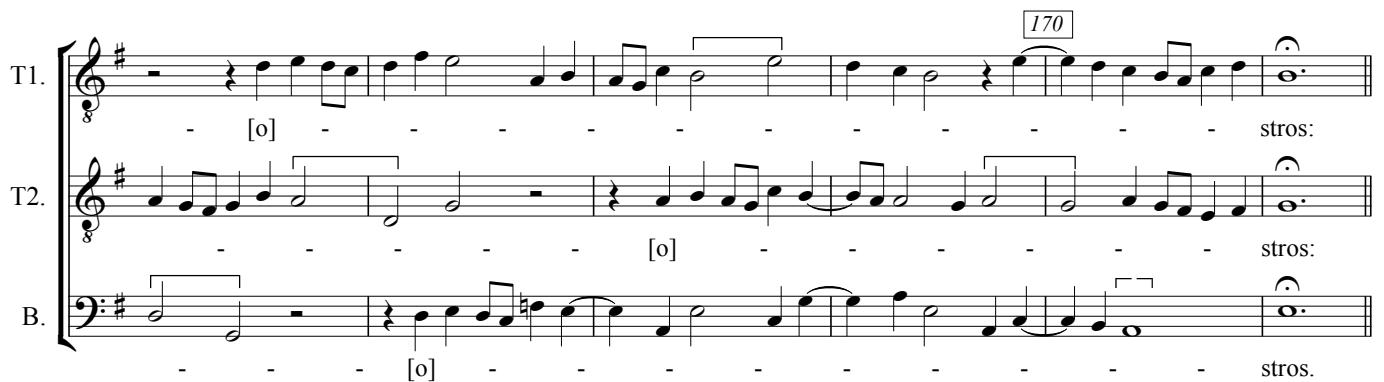
T1. 

T2. 

B. 

T1. 

T2. 

B. 

T1. 

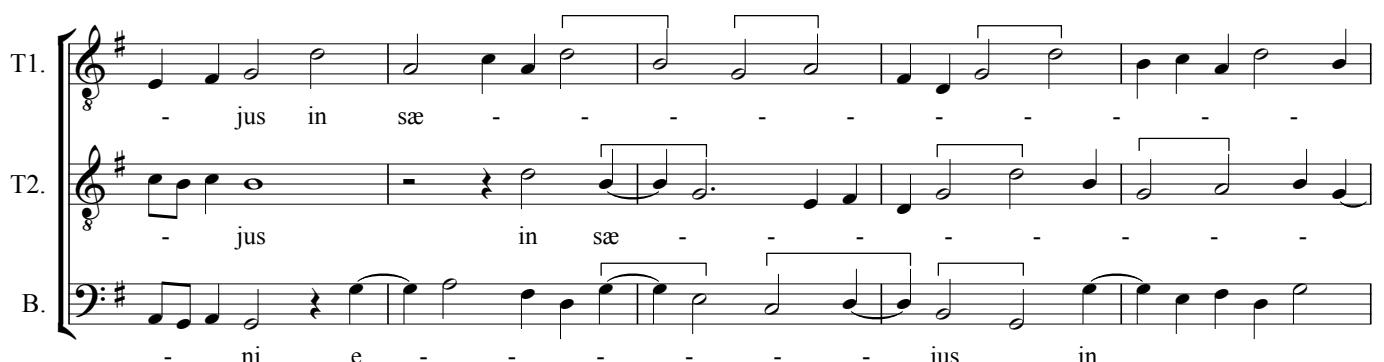
T2. 

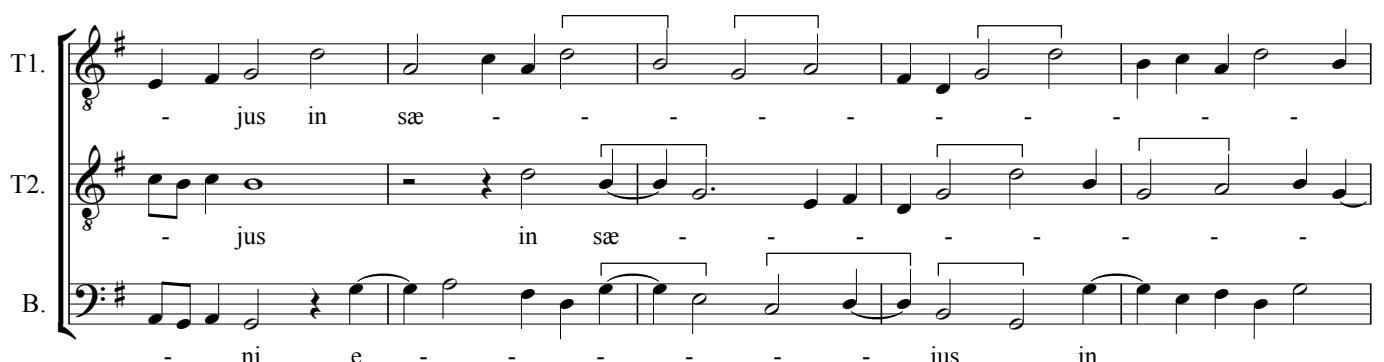
B. 

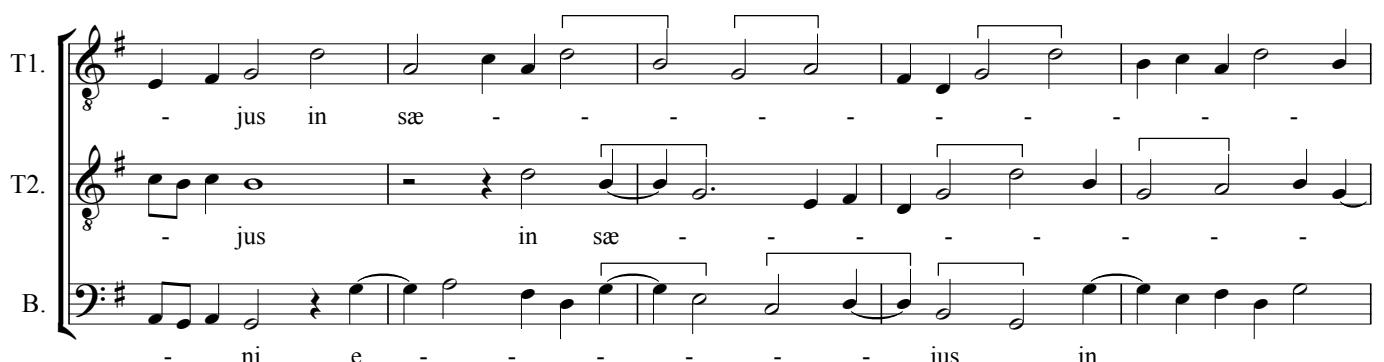
T1. 

T2. 

B. 

T1. 

T2. 

B. 

190

T1. - cu - la.
T2. - cu - la.
B. sæ - cu - la

Glo - ri - a Pa - tri et Fi - li - o: et Spi - ri - tu - i San - cto:

S. Si - cut [ut] e -
B. Si - - - - [i] - cut e - rat in

S. - rat in prin - - - - [in]-ci - pi - - -
B. prin - ci - - - - pi

S. [i] - - - o
A. Et nunc

T1. - - - - Et nunc
T2. - - - - Et nunc

B. - - - - o

A. et sem - - - - [e] - - [em]-per,
T1. - - - - [unc] et sem - - - - [et] sem - - - - per,
T2. - - - - [unc] et sem - - - - [e] - - [e] - - [em]-per.

Musical score for T1 and B. at measure 8. The tempo is 220. The vocal line for T1 consists of eighth notes and sixteenth-note patterns. The vocal line for B. consists of eighth notes and sixteenth-note patterns. The lyrics are "Et in sæ - - - cu - - -".

T1. [u] - la

B. la

Soprano (S.)

Alto (A.)

Tenor 1 (T1.)

Tenor 2 (T2.)

Bass (B.)

men.

[a]

[a] - men.

[a]

[a] - men.

[a]

[a] - men.

Editorial notes

Sources consulted - polyphony:

London, Lambeth Palace Library MS1 ("The Lambeth Choirbook") (complete)

Cambridge, Peterhouse, MSS 31, 32, 40, 41 (4 partbooks; tenor missing)

Cambridge, Gonville and Caius College, MS 667/760 ("The Caius Choirbook") (incomplete)

plainsong:

Antiphonarii ad usum Sarum, volumen secundum (Paris, 1520). Pointing of all plainsong verses after the first is editorial.

Title: *Regale* where titled (in Lambeth and Caius), although clearly related to Fayrfax's Mass *Regali ex Progenie*.

This performing edition has been transposed up a tone from the original written pitch and note-values halved throughout. Because of the extremely melismatic nature of much of the writing, syllables or vowels have been repeated in the hope of benefitting the performer, and words have sometimes been split otherwise than in the usual manner, again with ease of performance in mind.

Ligatures and coloration are indicated in the usual manner by solid and broken brackets respectively.

Passages marked editorially as Solo are indicated in Lambeth and Caius by red text. This practice is standard in the three great choirbooks surviving from the period (Lambeth, Caius and Eton) to indicate passages where reduced numbers of parts are employed, although the more florid and virtuosic nature of the writing in these passages suggests that they may have been taken, if not literally by soloists, then by smaller numbers of singers.

The Lambeth Choirbook has been followed in all matters of underlay, ligatures and coloration. (Coloration of semiminims - quavers in this edition - which occurs throughout, is not shown.) Pitches and durations are from Lambeth except as follows:

V.12-13: reading from Caius (Lambeth has $F\ \bar{E}$. $F\ \bullet$ [original pitches and durations])

III.69: reading from Peterhouse MS 40 (Lambeth has $a\ \downarrow$ $g\ \circ$ $f\ \downarrow$. $e\ \bullet$ $f\ \downarrow$)

III.183.3-4: reading from Peterhouse MS 40 (Lambeth has $a\ \downarrow$)

73, all voices: *ts* C

146, all voices: *ts* O