

# Magnificat

Edited by Jason Smart

Thomas Tallis (c.1505–1585)

2 rulers of the choir

Chorus

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

Countertenor 1

Countertenor 2

Tenor

Bass

Et ex - sul -

Et ex - sul - ta - - -

Et ex - - -

3

- ta - vit

- vit spi - ri - - - tus, spi - ri-tus

Et ex - sul - - -

- sul - ta - vit, et ex - sul - ta - vit spi - ri-tus me -

7

— spi - ri-tus me - - -

me - - -

- ta - vit spi - ri-tus me - - -

11

us:  
us:  
us:  
us:

15

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

19

sa - lu -  
sa - lu -  
De o sa - lu - ta - ri  
o

23

ta - ri me  
[o, sa - lu - ta - ri me]  
me  
sa - lu - ta - ri me

27

o.  
o.  
o.  
o.

*Chorus*

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 o - mnes ge - ne - ra - ti - o - nes.

31

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

36

gna      qui po - tens

gna      qui po - tens

qui po - tens

40

44

est:

est:

est:

49

8

et san - ctum no - men e - - - - -

8

et san - ctum no - men e - - - - -

8

et

This page contains three staves of musical notation. The top staff uses a soprano C-clef, the middle staff an alto C-clef, and the bottom staff a bass F-clef. All staves have a common time signature. The music consists of quarter notes and rests. Below each staff, there is a vocal line with lyrics in Latin: 'et sanctum nomen eius'. The first two staves end with a fermata over the 'e' note.

53

8

et san - - - - -

8

- - - - -

8

san - - - - - ctum no - men e - - - - -

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56

8

ctum no - men e - - - - - ius.

8

- - - - - ius.

8

- - - - - ius.

8

- - - - - ius.

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Et mi - se - ri - cor - di - a e - ius a pro - ge - ni - e  
in \_\_\_\_\_ pro - ge - ni - es: \_\_\_\_\_ ti - men - ti - bus e - um.

60  $\frac{C}{8}$   
 $\frac{C}{8}$  Fe -  
 $\frac{C}{8}$  Fe - cit po - ten - ti - am, \_\_\_\_\_ po -  
 $\frac{C}{8}$  Fe - cit po - ten - ti - am in bra - chi - o su -  
 $\frac{C}{8}$  Fe - cit po - ten - ti - am in bra - chi - o

65  $\frac{C}{8}$  - cit po - ten - ti - am in bra - chi - o su -  
 $\frac{C}{8}$  - ten - ti - am  
 $\frac{C}{8}$   
 $\frac{C}{8}$  su - - - - -

70  $\frac{C}{8}$  - - - - - [o,] in  
 $\frac{C}{8}$  in bra - chi - o su -  
 $\frac{C}{8}$  - - - - - [o,] in bra - chi - o su -  
 $\frac{C}{8}$  - [o,] in bra - chi - o su - - - - -

75

8  
bra - chi - o su - o:  
- o: \_\_\_\_\_ di -  
- - o: di - sper - sit su - per - - -



105

im - ple - vit bo

im - ple - vit bo

110

nis,

im - ple - vit

- nis,

im - ple - vit bo

nis,

im -

115

et di - vi -

bo

nis:

nis:

et di - vi -

ple - vit bo

nis:

120

- tes

et di - vi - tes di - mi - sit in - a -

tes \_\_\_\_\_

et di - vi - tes \_\_\_\_\_ di - mi -

125

di - mi - sit in - a -

di - mi - sit in - a -

di - mi - sit in - a -

- sit in - a -

130

135

nes.  
nes.  
nes.  
nes.

Su - sce - pit Is - ra - el pu - e - rum su - um: \_\_\_\_\_  
re - cor - da - tus mi - se - ri - cor - di - ae su - ae.

141

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  
Si - cut lo - cu - tus est

145

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

149

8

stros:  
ad pa - tres no  
stros:  
pa - tres no  
stros:  
ad pa - tres no  
stros:

153

8

A - bra ham  
A - bra - ham  
A - bra-ham  
A - bra-ham

158

8

et se - mi - ni  
et se - mi - ni e - ius in  
et se - mi - ni  
et se - mi - ni e - ius in sae - cu -

162

e - ius in sae - cu - la.  
sae-cu - la, e - ius in sae]-cu - la.  
- ius in sae-cu - la.  
- [la,] e - ius in sae - cu - la.

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

167

Si -  
Si -  
Si - cut

170

cut e - rat in prin - ci - pi -  
cut e - rat in prin -  
e - rat in prin - ci - [pi] - o'

173

8  
- ci - pi o et nunc et sem  
et nunc et sem

176

8 nunc et sem

179

8 - per:  
- per: et in sae cu -  
- per: et in sae cu -  
et in sae

182

A musical score for four voices (SATB) in common time. The music consists of four staves, each with a clef (G, G, F, and B), a key signature of one sharp, and a tempo marking of 8. The lyrics "Sae-cu-lo-rum" are repeated three times, followed by a final "A". The vocal parts are as follows:

- Soprano (Top Staff):** Starts with a short rest, followed by "sae", a long rest, "cu", a short rest, "lo", a short rest, "rum.", a long rest, and three "A"s.
- Alto (Second Staff):** Starts with a short rest, followed by "la", a long rest, "sae", a short rest, "cu", a short rest, "lo", a short rest, "rum.", a long rest, and three "A"s.
- Tenor (Third Staff):** Starts with a short rest, followed by "la", a long rest, "sae", a short rest, "cu", a short rest, "lo", a short rest, "rum.", a long rest, and three "A"s.
- Bass (Bottom Staff):** Starts with a short rest, followed by "la", a long rest, "sae", a short rest, "cu", a short rest, "lo", a short rest, "rum.", a long rest, and three "A"s.

185

A musical score for three voices: Treble, Alto, and Bass. The Treble and Alto parts begin with quarter notes, followed by a measure of rests. The Bass part begins with a half note. The Alto part continues with eighth-note patterns. The Bass part has sustained notes. The Treble part concludes with a half note. The Alto part ends with a half note. The Bass part ends with a half note. The vocal parts are labeled "rum." and "A" at the end of their respective sections.

188

men.

men.

men.

## 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. Accidentals 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 , coloration by the sign .

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

London, British Library Add. MSS 17802–5 (the ‘Gyffard Partbooks’, c.1572–8).

17802	(Ct2)	f.206 <sup>v</sup>	at beginning:	Master Talles
			at end:	m <sup>r</sup> talles
17803	(Ct1)	f.206	at beginning:	m <sup>r</sup> talles
			at end:	m <sup>r</sup> talles
17804	(T)	f.200	at beginning:	m <sup>r</sup> talles
			at end:	m <sup>r</sup> talles
17805	(B)	f.187	at beginning:	m <sup>r</sup> talles
			at end:	m <sup>r</sup> talles

## 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. <sup>1</sup>C = first note C in the bar. The symbol denotes an underlay repetition sign.

### Staff Signatures and Accidentals

8 T for B preplaced before <sup>1</sup>C at start of line / 17 Ct2 new line in source with staff signature for upper and lower B begins with C / 20 Ct2 for F / 27 Ct2 imperfectly formed for G (apparently an error for for F in 28 which is entered below it) / 31 Ct1 for F at beginning of bar / 42 B new line in source begins with B, before note and at end of previous line / 43 B for B / 146 B new line in source with staff signature for B (upper and lower) and E begins with D / 147 T for <sup>2</sup>B / 150 Ct2 for B /

### Underlay

9 Ct2 *me-* below <sup>2</sup>C (not in 7) / 28 B below G / 36 T *-gna* below E, (37) *qui* ambiguously aligned below <sup>1</sup>AB<sup>1</sup>C, *po-* below D<sup>2</sup>C, (38) below G / 39 B below <sup>2</sup>A / 44 T *qui po-* below CD, (45) *-tens* below E / 64 Ct2 *-am* ambiguously aligned; T *-chi-* below A, (65) *-o* below <sup>1</sup>G, (67) *su-* below A / 80 T *-bos* below <sup>2</sup>F, (82) *men-* below F, (83) *-te cor-* below BF, (86) *-dis* below G, (87) *su-* below D, (89) *-i* below D, (90) below <sup>1</sup>A / 86–87 Ct2 *mente cor-* ambiguously aligned below FED<sup>1</sup>CB, *-dis* below <sup>2</sup>C, (88) below <sup>1</sup>G / 104 Ct2 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 <sup>1</sup>G<sup>1</sup>A<sup>1</sup>BC<sup>2</sup>B<sup>2</sup>A (163) *-ius in* below <sup>1</sup>G<sup>2</sup>G, (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 <sup>1</sup>CBA, *e-* below <sup>2</sup>C, (171) *-rat* below <sup>2</sup>A, (172) *in principi-* below EEFF / 173 Ct1 *-o* below E, (174) *in princi-* below <sup>1</sup>BE<sup>1</sup>D, *-pi-* below <sup>2</sup>C / 175 Ct2 *-per* below G (not in 179) /

### Other Readings

12 Ct2 G omitted / 31–48 Ct2 ‘*quia fecit*’ below rests / 49–59 Ct2 omitted / 60 all parts mensuration symbol / 66 Ct1 <sup>1</sup>G<sup>2</sup>G are FF / 88 T C is D / 110 B F is A / 113 T B is corrected *m* / 141 all parts mensuration symbol / 167–179 B ‘*sicut erat*’ below rests / 178 T <sup>2</sup>C is D /

## Appendix

Tallis based his setting on the faburden of tone 1, first ending.<sup>1</sup> 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 faburdens for tone 1, first ending

[Former] East Kent Archives Centre, Dover, MS NR/JB 6, ff.iii<sup>v</sup>, iv

Et ex - - sul - ta - vit cor me - - us;

London, British Library, MS Roy. App. 56<sup>v</sup>, f22

Et ex - - sul - ta - vit spi - ri - tus me - - us;

London, British Library, Printed Book C.52.b.21, f.191

Et ex - - sul - ta - vit spi - ri - tus me - - us;

[in De - - - o sa - lu - ta - ri me - - - o.]

in De - - - o [sa - lu - ta - ri me - - - o.]

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

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<sup>1</sup> 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-lxvj. 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.lxvj-lxxiv) differs from that on the immediately preceding pages.