

# Magnificat

Edited by Jason Smart

Robert Parsons (d.1572)

[2 rulers of the choir]\* [Chorus]

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

Treble (Soprano)

Mean (Alto)

Countertenor 1 (Tenor)

Countertenor 2 (Tenor)

Tenor (Baritone)

Bass

6 partes

[Et ex - sul - ta - vit spi - ri -

Et ex - sul - ta - vit spi - ri -

Et ex - sul - ta - vit

Et ex - sul - ta - vit

Et ex - sul - ta - vit

4

- tus me -

- tus me -

spi - ri - tus me -

spi - ri - tus me -

- vit spi - ri - tus me -

spi - ri - tus me -

\* Thus on principal and greater double feasts. On lesser days it was begun by one ruler or, when the choir was not ruled, by one from the higher stalls.

8 6 partes

us: in  
us:  
us: in De  
us: in De  
us: in De  
us: in De

12

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

16

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

me - - - - - o,

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

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

- ta - ri me - - - -

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

20

- - - - - o.]

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

me - - - - - o.

- - - - - o.

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

- - - - - o, sa - lu - ta - ri me - - - - - 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.

## [Canon at the octave between the Treble and Countertenor 2]

24

3 partes

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

28

a fe - cit mi - hi ma - gna.

32

- gna qui po-tens est, qui po tens

gna qui po-tens est,

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

36

est, qui po - tens est, qui po tens

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

po - tens est, qui po-tens

Canon inter Tenorem et  
Mediorem [sic] in nono\*

5 partes

40

est:

et

qui po - tens est:

est, qui po - tens est:

et san - ctum no -

44

et san - ctum no -

san - ctum no - men e -

et san - ctum no - men e -

et san - ctum no - men e -

- men e -

\* Canon at the ninth between Tenor and Mean

48

Musical score for measures 48-50. The score consists of six staves. The top staff is a vocal line with lyrics: "men e". The second staff is a vocal line with lyrics: "men e". The third staff is a piano accompaniment line. The fourth staff is a piano accompaniment line. The fifth staff is a piano accompaniment line. The sixth staff is a piano accompaniment line. The key signature is one flat (B-flat) and the time signature is 4/4.

51

Musical score for measures 51-53. The score consists of six staves. The top staff is a vocal line. The second staff is a vocal line. The third staff is a piano accompaniment line. The fourth staff is a piano accompaniment line. The fifth staff is a piano accompaniment line. The sixth staff is a piano accompaniment line. The key signature is one flat (B-flat) and the time signature is 4/4.

54

Musical score for measures 54-57. The score consists of six staves. The first staff is a treble clef with a flat key signature and contains whole rests. The second staff is a treble clef with a flat key signature, containing a melodic line with eighth and sixteenth notes. The third staff is a treble clef with a flat key signature and an 8va marking, containing a melodic line with eighth and sixteenth notes. The fourth staff is a treble clef with a flat key signature, containing a melodic line with eighth and sixteenth notes. The fifth staff is a bass clef with a flat key signature, containing a melodic line with eighth and sixteenth notes. The sixth staff is a bass clef with a flat key signature, containing a melodic line with eighth and sixteenth notes.

58

Musical score for measures 58-61. The score consists of six staves. The first staff is a treble clef with a flat key signature and contains whole rests. The second staff is a treble clef with a flat key signature, containing a melodic line with eighth and sixteenth notes, ending with a fermata and the text "ius.". The third staff is a treble clef with a flat key signature and an 8va marking, containing a melodic line with eighth and sixteenth notes, ending with a fermata and the text "ius.". The fourth staff is a treble clef with a flat key signature, containing a melodic line with eighth and sixteenth notes, ending with a fermata and the text "ius.". The fifth staff is a bass clef with a flat key signature, containing a melodic line with eighth and sixteenth notes, ending with a fermata and the text "ius.". The sixth staff is a bass clef with a flat key signature, containing a melodic line with eighth and sixteenth notes, ending with a fermata and the text "ius.". The score includes time signature changes from 4/4 to 3/4 and back to 4/4.



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.

62

Fe - cit po - ten - ti - am in bra - chi - o su -  
Fe - cit po - ten - ti - am in bra - chi - o su -  
Fe - cit po - ten - ti - am in bra - chi - o su -  
Fe - cit po - ten - ti - am in bra - chi - o su -  
Fe - cit po - ten - ti - am in bra - chi - o su -  
Fe - cit po - ten - ti - am in bra - chi - o su -

66

o:  
o: di - sper - sit su - per  
o:  
o: di - sper - sit su - per  
o: di - sper - sit su -  
o: di - sper - sit su - per

69

- per

72

men-te cor-dis

bos men - te cor-dis

bos, su-per

bos, su - per

bos, su - per

75

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

78

cor - dis su - - - - i, men - te cor - dis su - - - - [i, men - te - cor - dis su] - - - - su - - - - i,

81

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

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

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

84

7 partes

E - su - ri - en - - - - -

E - su - ri - en -

tacet

E - su - ri - en -

tacet

87

im - ple - vit bo - - - - -  
 - - - - - tes im - ple - vit  
 im - ple - vit bo - -  
 - tes im - ple - vit bo - - - - -  
 - - - - - tes im - ple - vit bo - - - - -

90

- - - - - nis:  
 bo - - - - - nis, im - ple - vit  
 - - - - - nis, im - ple - vit bo - -  
 - - - - - nis, im - ple - vit bo - - - - - nis:  
 - - - - - nis, im - ple - vit bo - - - - -  
 im - ple - vit bo - -  
 im - ple - vit bo - - - - - nis:

93

et di - vi-tes di - mi - sit in-a - nes, et di - vi-tes di -  
 bo - - - - - nis: et di - vi-tes di - mi-sit in-a -  
 - - - - - nis: et di - vi-tes di - mi-sit in - a - - - - -  
 et di - vi-tes di - mi-sit in - a - - - - - nes,  
 - nis: et di - vi-tes di - mi-sit in-a - - - - -  
 - - - - - nis:  
 et

96

- mi-sit in-a - - - - - nes,  
 nes, et di - vi-tes di - mi-sit in- nes,  
 nes, et di - vi-tes di - mi-sit in-a - - - - - nes,  
 nes, et di - vi-tes di - mi-sit in-a - - - - - nes,  
 nes, et di - vi-tes di - mi-sit in-a - - - - - nes,  
 et di - vi-tes di - mi-sit in - a - nes,\_\_\_\_\_  
 di - vi-tes di - mi - sit in-a - nes,\_\_\_\_\_ in - a -

99

in - a - - - - - nes,  
 - mi-sit in - a - - - - - nes, in -  
 - a - - - - nes, in - a -  
 in - a - - - - nes,  
 in - a - - - nes, in - a - - - nes,  
 in - a - - - nes, in - a -  
 - nes, in - a - - - - -

102

in - a - - - -  
 - a - - - - nes, in - a - - -  
 - nes, in - a - - -  
 in - a - - - nes, \_\_\_\_\_  
 in - a - - - [nes, in - a] - - - nes, in -  
 - nes, in - a - - - nes,  
 - nes, in - a - - - - -

105

nes.

nes, in - a - nes.

nes, in - a - nes.

in - a - nes.

a - nes, in - a - nes.

in - a - nes.

nes.

8 Su - sce - pit Is - ra - el pu - e - rum su - um:\_\_\_

8 re - cor - da - tus mi - se - ri - cor - di - ae su - ae. \_\_\_



109  $\Phi$  4 partes

Musical score for measures 109-113. The score consists of six staves: two vocal parts (Soprano and Alto) and two piano accompaniment parts (Right and Left Hand). The time signature is 3/4. The lyrics are: "Si - - - - - cut lo-cu-tus\_".

114

Musical score for measures 114-118. The score consists of six staves: two vocal parts (Soprano and Alto) and two piano accompaniment parts (Right and Left Hand). The time signature is 3/4. The lyrics are: "est ad pa - tres no - lo - cu - tus\_".

118

est ad pa - tres no - tres no - ad pa - tres no

122

stros: A - bra - ham

stros: A - bra - - - - ham

stros: A - bra - - - - ham

stros: A - bra - - - - ham

127 6 partes

Unus est medius in basso\* et se - mi-ni e -

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

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

Canon inter bassus [sic] et medium in decimo\*\*

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

130

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

et se - mi -

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

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

- cu - - - - - la, in

\* The Mean is at one with the Bass    \*\* Canon at the tenth between Bass and Mean

la, in sae - cu - ni e - ius in sae - cu - la, in sae - cu - la, in sae - cu - la, in sae - cu - la, sae - cu - la,

la, in sae - cu - in sae - cu - la, in sae - cu - la, in sae - cu - la, in sae - cu - la, in sae - cu - la, in sae - cu - la,

139

la,  
- la, in sae-cu -  
in sae-cu -  
sae-cu -  
- - - - - la, in sae-cu -

143

in sae - cu -  
- - - - - la,  
- - - - - la, e - ius in sae - cu -  
- - - - - la, in

la, in sae - cu -

in sae - cu - - - - -

la,

[la,

sae - cu - - - - - la, in sae - cu -

- - la, in sae - cu - - - - -

la, in sae - cu - la.

- la, in sae - cu - - - - - la.

in sae - cu - - - - - la.

in sae - cu] - - - - - la.

la.

la.

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

153 ♪ Canon inter duos contratenores in una voce et triplex in octavo superiori [sic] in medio. 3 partes in one.\*

Si

Si

Si

Si

156

cut e - rat

cut

cut e - rat in prin-ci - pi

cut e - rat

\* Canon at the unison between the two Countertenors and the Treble an octave higher in between them. Three parts in one.

159

in prin-ci - pi - - - - o et nunc et

e - rat in prin - ci - pi - - - - o

- - - - o et nunc et sem - - - -

in prin-ci - pi - - - - o et nunc et sem - - - -

162

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

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

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



165

per, et nunc et sem - per:

et

sem - per, et nunc et sem - per:

et nunc et sem - per:

per:

et

168 6 partes

et in sae - cu - la sae - cu - lo - - - rum. A -

in sae - cu - la sae - cu - lo - - -

et in sae - cu - la sae - cu - lo - - - rum.

et in sae - cu - la sae - cu - lo - - - rum. A -

et in sae - cu - la sae - cu - lo - - -

in sae - cu - la sae - cu - lo - - -

171

men, A

rum. A men,

A men, A

men, A

rum. A men, A

rum. A

174

men, A men,

A men, A

men, A

men, A men, A men, A

men, A men, A men,

177

A - - - men, A - - - - - men,  
- - - - - men, A - men,  
8 - - - men, A - - - - - men,  
8 - - - - - men,  
- - - men, A - - - - - men,  
A - men, A - - - - - men,

180

A - - - - - men.  
A - - - - - men.  
8 A - - - - - men.  
8 A - - - - - men.  
A - - - - - men.  
A - - - - - men.  
A - - - - - men.

## COMMENTARY

Parsons's Magnificat occurs in the following manuscripts:

- A(a)** Oxford, Bodleian Library, Tenbury MSS 807–11 (c.1620; lacking Treble), ff. 25, 25, 23v, 23v, 22.  
**A(b)** Oxford, Bodleian Library, Tenbury MSS 807–11 (c.1620; lacking Treble), ff. 29, 29, 28, 28, 26.  
**B** Oxford, Bodleian Library, MS Mus. sch.e. 423 (c.1577–c.1595; Countertenor 2 only), section 3, no.15.  
**C** Oxford, Bodleian Library, Tenbury MS 1464 (c.1575; Bass only), f.80.  
**D** Oxford, Bodleian Library, Tenbury MSS 1469–71 (c.1600; Treble, Mean, Bass of bars 1–23 only), ff.7v, 7v, 7v.  
**E** Oxford, Christ Church MS Mus. 45 (c.1590; the following sections, complete: *Quia fecit*; *Sicut locutus est*; *Sicut erat ... principio*), ff.30v, 10v, 9v.  
**F** Oxford, Bodleian Library, Tenbury MSS 354–8 (c.1600; section *Sicut erat ... principio*, complete, without underlay), ff.8, –, 8, 8, 8.

All the sources date from after Parsons's death. **A**, **B** and **C** preserve the whole work (though none contains all the voices); the remainder give only selected counterverses. **A** contains two copies of the piece, both of which derive from the same archetype. **A(b)** was copied to complement **A(a)**. In the canonic sections **A(a)** usually notates only dux, together with instructions for deriving comes and a sign to show where the latter enters. **A(b)** notates all the canons in full. This source lacks the Treble partbook, but is otherwise complete and has therefore been used as the primary copy text. **D** supplies the missing Treble as far as bar 23 (the unusual pitch and staff signature shown on the prefatory staff is peculiar to this voice; the Mean and Bass are at the same pitch as the other sources). For bars 24–42 the Treble is taken from **E** and for bars 153–167 from **F** (because **E** exchanges Treble and Countertenor 1 for this section). That the Treble is silent in the sections *et sanctum nomen*, *Sicut locutus est* and *et semini eius* is helpfully confirmed by annotations such as '5 partes' etc. in **A** (and by the copy of *Sicut locutus est* in **E**). In Tudor Magnificats the verse *Fecit potentiam* is always full. Parsons's Mean part here can be used canonically to supply the Treble for the first four and a half bars. The result is perhaps weak musically, but it would be rash to ignore the coincidence. The note '7 partes' at the section *Esurientes* implies that the lost Treble partbook contained a gímel (a temporary division of a voice into two equal parts) at this point. The resulting triple gímel of Trebles, Means and Basses is a feature shared with Robert White's Magnificat. It does not seem possible that either of Parsons's two Treble parts was canonical.

Although **A** is the most complete of the sources, it is also the latest. The scribe's approach to underlay is typically seventeenth-century and he had no scruples about updating earlier music by repeating words in order to break long melismas, particularly at rests. This edition treats the scribe's underlay with scepticism and, taking account of the other sources, attempts to restore it to a state more in keeping with what Parsons is likely to have written.

Reconstructed sections of the Treble voice are printed in small notation.

Editorial accidentals are placed above the notes concerned and remain operative throughout the bar unless cancelled.

Ligatures are indicated by the sign  $\ulcorner$ , coloration by the sign  $\lrcorner$ .

Errors and variant readings in the sources are not noted here. A full Critical Commentary can be found in the edition printed in Paul Doe (ed.) 'Robert Parsons: Latin Sacred Music', *Early English Church Music* 40 (London 1994), pp.1–32, 148–151.