

Magnificat

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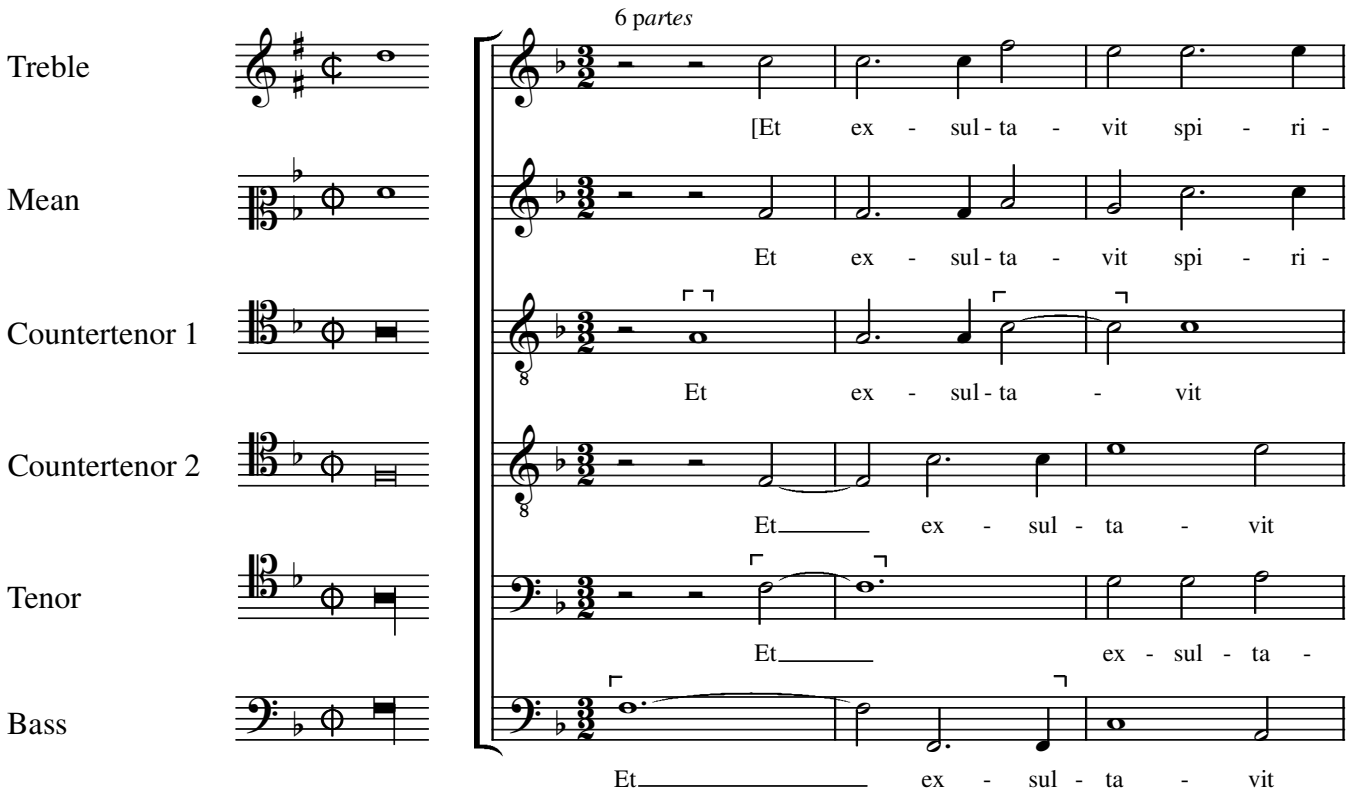
Robert Parsons (d.1572)

2 rulers of the choir * Chorus



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

6 partes



Treble
Mean
Countertenor 1
Countertenor 2
Tenor
Bass

[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
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 lu
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 - - - - -
 Qui - - - - -
 Qui - - - - -

28

- - - - a fe - cit mi - hi ma - - -
 - - - - a fe - cit mi - hi ma -
 - - - - 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. It consists of six staves: a vocal line and two systems of piano accompaniment (treble and bass clefs). The key signature has one flat (Bb). The vocal line starts with the lyrics "- men e - - - -". The piano accompaniment features various rhythmic patterns and melodic lines.

51

Musical score for measures 51-53. It consists of six staves: a vocal line and two systems of piano accompaniment (treble and bass clefs). The key signature has one flat (Bb). The vocal line is silent in these measures. The piano accompaniment continues with complex rhythmic and melodic textures.

54

Musical score for measures 54-57. The score consists of six staves. The top staff is a grand staff with a treble clef and a flat key signature. The second and third staves are vocal staves with lyrics underneath. The fourth and fifth staves are piano accompaniment staves. The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests and ties. The bottom staff is a bass line with a bass clef and a flat key signature.

58

Musical score for measures 58-61. The score consists of six staves. The top staff is a grand staff with a treble clef and a flat key signature. The second, third, and fourth staves are vocal staves with lyrics underneath. The fifth and sixth staves are piano accompaniment staves. The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests and ties. The bottom staff is a bass line with a bass clef and a flat key signature. The lyrics "ius." are repeated under the vocal staves.

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

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

men - te cor - dis su - - - -

- bos 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.
 - - - - - i.
 - - - - - i.
 - - - - - i.
 - - - - - 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:
 - - - - - nes:

et

96

- mi - sit in - a - - - - - nes,
 - - - - - nes, et di - vi-tes di -
 - - - - - nes, et di - vi-tes di - mi - sit in -
 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 ϕ 4 partes

Si - - - - - cut lo - cu - tus

Si - - - - - cut

Si - - - - -

Si - - - - - cut

114

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

lo - cu - tus

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

lo - cu - tus est

118

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

122

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

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

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,
 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

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:

et nunc et sem - 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,
men, A - - - - - men,
- - - - - men,
men, _____ A - - - - - men,
A - - men, _____ A - - - - - men,

180

A - - - - - men.
A - - - - - men.
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.1610; 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.1610; 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 somewhat 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 gimmel (a temporary division of a voice into two equal parts) at this point. The resulting triple gimmel 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: Stainer & Bell, 1994), pp.1–32, 148–151.