

Magnificat

Edited by Jason Smart

William Pashe (fl.1513–1536/7)

2 rulers of the choir *Chorus*

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

Treble

Mean

Countertenor

Tenor [Missing]

Bass

Et ex -

Et

Et ex - sul - ta - - - -

Et ex - sul - ta - - - - -

Et

4

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

ex - - - - - sul - - - - -

- - - - - vit

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

ex - sul - ta - vit spi - ri - tus

9

us:
 - ta - vit spi - ri - tus me - us:
 spi - ri - tus me - us:
 us:
 me - us:

15

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

19

- ri me - o.
 - ta - ri me - o.
 me - o.
 - ta - ri - me - o.
 - 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. -

24

Qui - - - - -

Qui - - - - -

Qui - - - - -

29

- - - - - a fe - cit mi - [hi ma] -

- - - - - a -

- - - - - a fe - cit mi - hi -

34

gna qui po - - -
 fe - cit mi - hi ma - gna qui po -
 ma - - - - - - - - - - - - - - - gna qui

40

- tens est: est:
 - tens est: est:
 po - [tens] est:

45

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

50

Musical score for measures 50-54. The score consists of five staves. The top two staves are treble clefs, and the bottom three are bass clefs. The key signature is one flat (B-flat). The music features a vocal line with various note values and rests, and a piano accompaniment with chords and moving lines. A sharp sign (#) is present above the vocal line in measure 52.

55

Musical score for measures 55-59. The score consists of five staves. The top two staves are treble clefs, and the bottom three are bass clefs. The key signature is one flat (B-flat). The music continues with vocal and piano parts. A sharp sign (#) is present above the vocal line in measure 57.

60

Musical score for measures 60-64. The score consists of five staves. The top two staves are treble clefs, and the bottom three are bass clefs. The key signature is one flat (B-flat). The music continues with vocal and piano parts. The lyrics "et san - ctum" are written below the vocal line in measure 62. A sharp sign (#) is present above the vocal line in measure 63.

65

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

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.

70

Fe - - - - - cit
 Fe - - - - - cit
 Fe - - - - - cit
 Fe - - - - - cit
 Fe - - - - - cit

74

po - ten - ti - [am] in

po - ten - - - ti - am in bra - - -

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

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

po - ten - ti - am in bra - chi - - -

78

bra - chi - o su - - - - -

- chi - o su - - - - -

- - - o su - - - - -

81

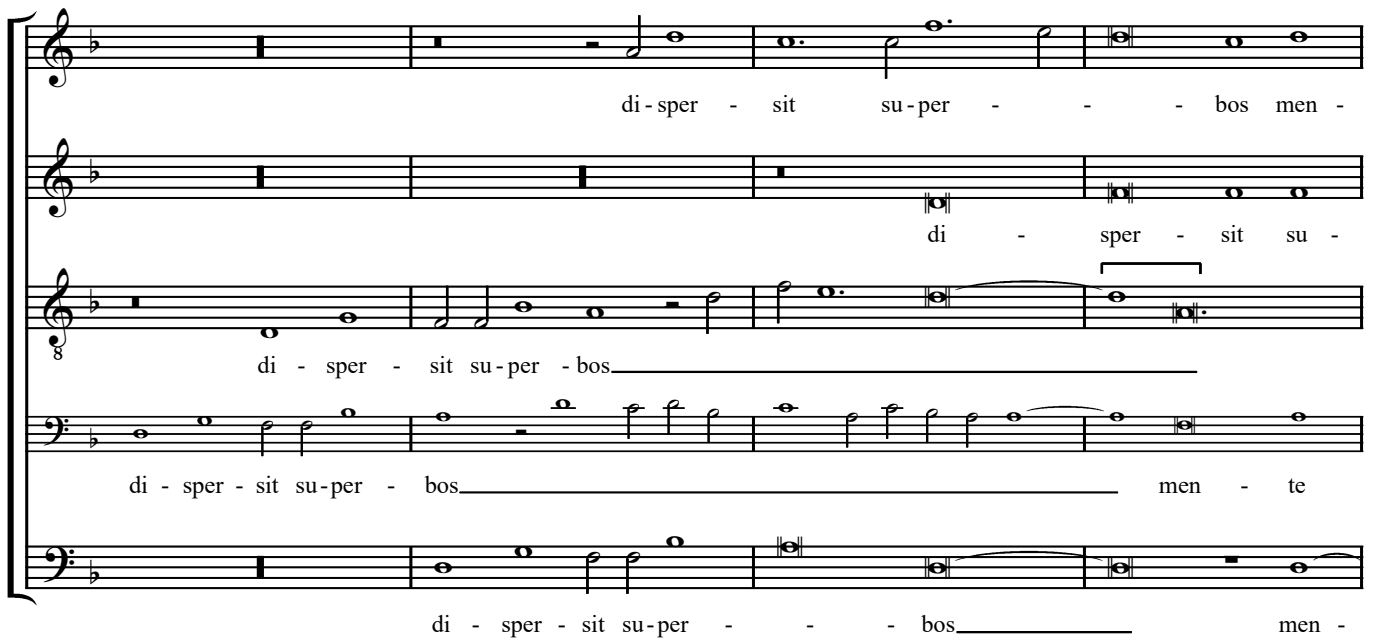
[o:]

o:

o:

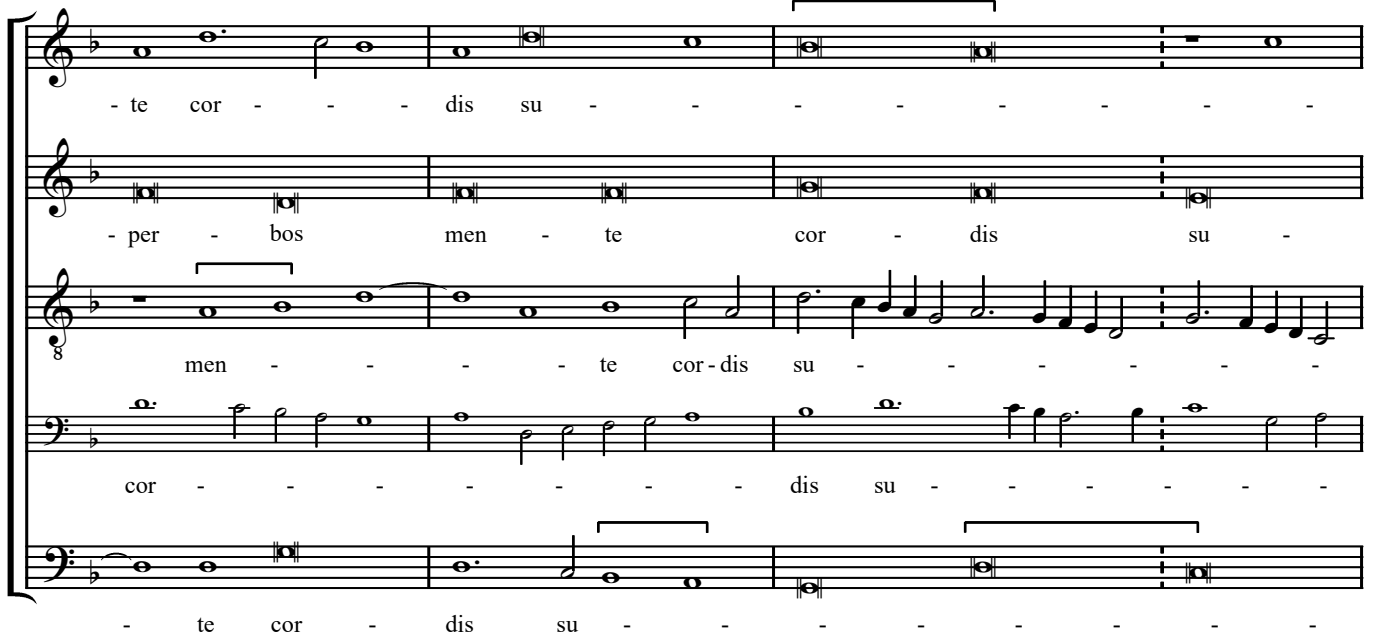
o:

84



di - sper - sit su - per - - - bos men -
di - sper - sit su -
di - sper - sit su - per - bos _____
di - sper - sit su - per - bos _____ men - te
di - sper - sit su - per - - - bos _____ men -

88



- te cor - - - dis su - - - - -
- per - bos men - te cor - dis su -
men - - - - te cor - dis su - - - -
cor - - - - - dis su - - - - -
- te cor - dis su - - - - - - - -

91



- - - - - i.
- - - - - i.
- - - - - [i.]
- - - - - i.
- - - - - i.

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

94

[E - su - ri - en] - - - - -

E - su - ri - en -

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

98

- - - su - ri - en - tes im -

- - - tes

102

- ple - - - - - vit bo - - - -

im - ple - vit bo - - - - -

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

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

Detailed description: This page contains measures 102 through 105. It features a vocal line and a piano accompaniment. The vocal line has lyrics: "- ple - - - - - vit bo - - - -", "im - ple - vit bo - - - - -", "- - tes im - ple - - - vit bo -", and "- tes im - ple - - - - vit bo - - - - -". The piano accompaniment consists of two staves with chords and melodic lines.

106

- - - - - nis:

- - - - - nis:

- - - - - nis:

- - - - - nis:

Detailed description: This page contains measures 106 through 109. The vocal line has lyrics: "- - - - - nis:", "- - - - - nis:", "- - - - - nis:", and "- - - - - nis:". The piano accompaniment consists of two staves with chords and melodic lines. The music concludes with a double bar line.

110

et di - vi - tes

et di - vi - tes

et di - vi - tes

114

et di - - vi - tes

di - mi - sit in -

di - mi - sit in - a -

di - mi - sit in - a - - - -

118

Musical score for measures 118-121. The score is written for a vocal line and a piano accompaniment. The vocal line is in a single staff, and the piano accompaniment is in two staves (treble and bass clef). The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The vocal line has lyrics: "di - mi - sit in -". The piano accompaniment features a complex rhythmic pattern with many sixteenth and thirty-second notes.

122

Musical score for measures 122-125. The score is written for a vocal line and a piano accompaniment. The vocal line is in a single staff, and the piano accompaniment is in two staves (treble and bass clef). The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The vocal line has lyrics: "a - nes." repeated four times. The piano accompaniment features a complex rhythmic pattern with many sixteenth and thirty-second notes.

Su - sce - pit Is - ra - el pu - e - rum su - um:___

re - cor - da - tus mi - se - ri - cor - di - ae su - ae. ___

125

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

Si - - - - - cut lo -

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

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

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

130

est. ad pa - tres

- cu - tus est ad pa - - - - tres

est. ad pa -

est. ad pa - - -

est. ad pa - - - tres

134

no - - - - - [stros:]

no - - - - - stros:

- tres no - - - - - stros:

- tres no - - - - - stros:

no - - - - - stros:

139

A - bra-ham

A - - - bra - ham

A - bra - ham

A - bra-ham

A - bra-ham

144

et se - mi-ni e -

et se - mi-ni e - - - - -

et se - mi-ni e - - - - -

149

et se - mi -

et se - mi - ni e - - - -

153

- ni e - - - - ius

et se - mi - ni e - - - - ius

- ius in sae - cu - - - -

- - - - ius in sae - cu - - - -

- - - - ius in sae -

157

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

in sae - cu - - - - la.

- - - - la.

- - - - la.

- cu - - - - la.



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

162



Si - - - - - cut e -

Si - - - - - cut

167



cut

cut e -

e - - - - -

172

Musical score for measures 172-176. The score consists of five staves. The top two staves are treble clefs, and the bottom three are bass clefs. The key signature has one flat. The music features a complex texture with multiple voices. A flat symbol (b) is present above the third staff in measure 175. The piece concludes with a double bar line and repeat dots.

177

Musical score for measures 177-181. The score consists of five staves. The top two staves are treble clefs, and the bottom three are bass clefs. The key signature has one flat. The music features a complex texture with multiple voices. A flat symbol (b) is present above the third staff in measure 179. The piece concludes with a double bar line and repeat dots.

182

Musical score for measures 182-186. The score consists of five staves. The top two staves are treble clefs, and the bottom three are bass clefs. The key signature has one flat. The music features a complex texture with multiple voices. A sharp symbol (#) is present above the third staff in measure 183. The piece concludes with a double bar line and repeat dots.

187

- - - rat
 - - - rat in prin-ci-pi - - -
 - - - rat in prin-ci-pi - - -
 - - - rat in prin-ci-pi - - -

192

in prin-ci-pi-o
 in prin-ci-pi-o
 in prin-ci-pi-o
 in prin-ci-pi-o

197

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

202

per: et in sae - cu -

per:

per:

per:

per:

206

210

et in sae - cu - la

214

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

219

- rum. A - - - - -
- cu - lo - - - - rum. A - - - - -
- - - - - rum. A - - - - -
- rum. A - - - - -
- - - - - rum. A - - - - -

223

- - - - - men.
- - - - - men.
- - - - - men.
- - - - - men.
- - - - - men.

The Faburden for Tone 7

Pashe based his Magnificat on the faburden for tone 7, placing it in the Mean voice. A monophonic version of this faburden that is reasonably close to Pashe's, together with the appropriate ending, is given below from London, British Library, MS Royal Appendix 56, ff.28^v and 29. Pashe's faburden differs most markedly at the colon: for the paused note he drops to A, instead of remaining on E.

Et ex - sul - ta - vit spi - ri - tus me - - - us: in De - o
sa - lu - ta - ri me - - - o. men - te cor - dis su - - - i.

Editorial Conventions

The original clef, staff signature, mensuration symbol and first note of each part are shown on the prefatory staves at the start of the piece. 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 unless cancelled. Accidentals not given explicitly in the source, but required through modernisation of the staff signature are placed before the note and have a superscript dot.

Ligatures are denoted by the sign \lrcorner , coloration by the sign \ulcorner .

Underlay between square brackets is entirely editorial.

The missing Tenor part has been reconstructed editorially in small notation.

Source

Cambridge, Peterhouse MSS 31, 32, 40, 41. (c.1540).

40	(Tr)	f.88	at end:	Pashe
41	(M)	f.79 ^v	in contents table: at end:	Payshe Pashe
31	(Ct)	f.97	in contents table: at end:	Payshe Payshe
32	(B)	f.78(a) ^v	in contents table: at end:	Payshe Pashe

Notes on the Readings of the Source

In the list of readings below, each reference to a bar or group of bars is separated by an oblique stroke, references to different voices in the same bar by a semicolon and multiple references to the same voice by a comma. The order within each entry is: 1) bar number; 2) voice; 3) source; 4) reading of the source. Pitches are those of the edition and are given in capital letters, preceded by a number where necessary, e.g. ¹D = 1st note D in the bar (or group of bars). Note values are abbreviated in italics. The sign + denotes a tie.

Accidentals

46 B \flat for B / 85 B no \flat for B / 125 B staff signature restated before C /

Underlay

4–8 M *exulta*- undivided and unaligned below DEDF / 26 Ct *-a* below G (not in 30) / 34 Ct *magna* undivided below FED, but *-gna* also in 39 / 72 Tr *-cit* below B / 87 Tr *-bos* possibly intended for D / 88–89 Tr *cordis* undivided below DCBA / 93–95 Ct1 bracketed underlay obscured by a replacement staff pasted over the staff below / 97–99 M *Esurien*- undivided below C+CDE / 153–154 Ct *saecu*- undivided below GAB /

Other Readings

11–12 Tr no dot of addition for *sbD+bd* / 12–23 Tr new staff begins with ²D in 12. The scribe originally omitted C²D in 13 and all of 15–23. He then deleted the D+DEC# at the start of the staff and entered the correct reading for 12–23 on strip of paper pasted onto the end of the previous staff / 20–21 M the two Ds may originally have been a single note of equivalent value / 21 Tr C is corrected *m* / 63 B signum congruentiae above G / 68 B G omitted / 70 all parts mensuration symbol Φ / 94 Ct1 Ct2 'gimel' on staff / 99 Ct2 G is corrected *m* / 109 Ct1 no barline after E / 120 Ct2 ³A is *m* / 125 all parts mensuration symbol Φ / 154 Tr signum congruentiae above A / 158 Tr D is *m* / 197 M signum congruentiae below A / 218 M mensuration symbol \mathbb{C} before F /