

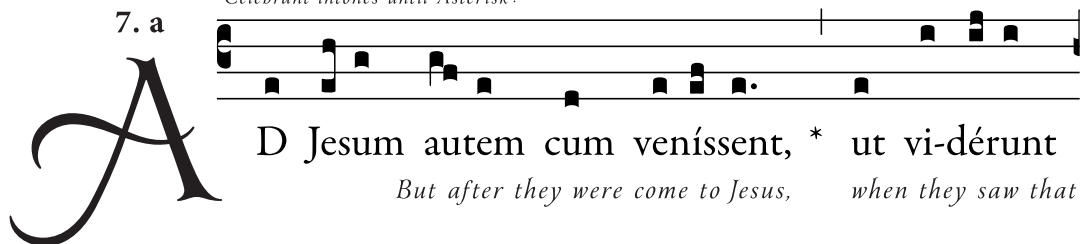
Antiphon (mode vii) for Vespers of the Most Sacred Heart of Jesus:

Starting Pitches:
E-E-A-G#

Ad Magnificat, Antiphona.

Celebrant intones until Asterisk:

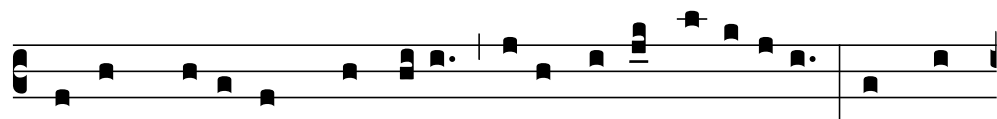
7. a



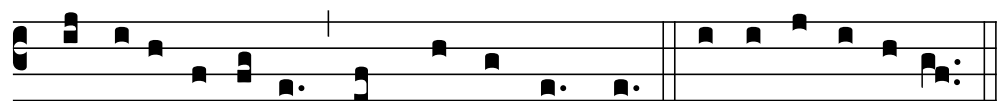
A D Jesum autem cum venissent, * ut vi-dérunt
But after they were come to Jesus, when they saw that



e-um jam mórtu-um, non fregérunt e-jus crura: sed
he was already dead, they did not break his legs.

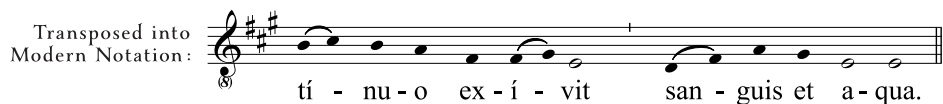


unus mí-li-tum lánce-a latus e-jus apéru-it, et con-
But one of the soldiers with a spear opened his side:



tí-nu-o ex-í-vit sanguis et a-qua. E u o u a e
and immediately there came out blood and water.

Transposed into
Modern Notation:



tí - nu - o ex - í - vit san - guis et a - qua.

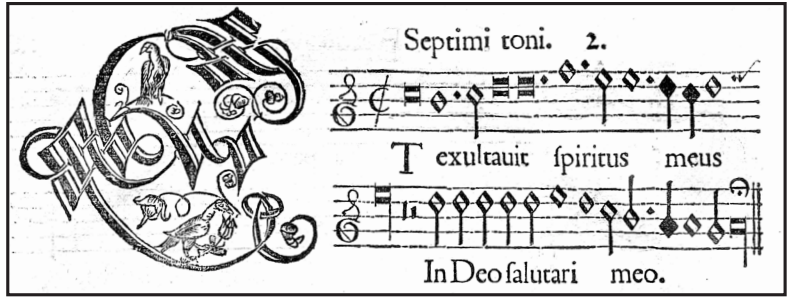
A single cantor
intones:



Ma - gni - fi - cat

2. *Et exsultavit ...* (Guerrero, 4v) — **SOPRANO** carries *Mode vii PsTn*
4. *Quia fecit mihi magna ...* (Morales, 4v) — **TENOR** carries *Mode vii PsTn*
6. *Fecit potentiam ...* (Guerrero, 4v) — **TENOR** carries *Mode vii PsTn*
8. *Esurientes implevit bonis ...* (Guerrero, 4v) — **BASS** carries *Mode vii PsTn*
10. *Sicut locutus est ...* (Palestrina, 4v) — **SOPRANO & TENOR** carry *Mode vii PsTn*
12. *Et nunc, et semper ...* (Guerrero, 5v) — **ALTO** carries *Mode vii PsTn*

Guerrero's
SOPRANO
compared
to Mode vii
Psalm Tone
(PsTn) from
Solesmes
and Pustet
(*Editio
Medicæa*)



Septimi toni. 2.
T exultavit spiritus meus
In Deo salutari meo.



2. Et exultavit spí-ri-tus mé- us * in Dé-o sa-lu-tá- ri mé- o.

Tonus VII.



Soprano (S): D T D R R R R R R M R D D T L M M M Fi Fi
2. Et ex - sul - tá -

Alto (A): L Si Si L L
2. Et ex - sul - tá - vit

Tenore (T): Ma - gni - fi - cat á - ni - ma mé - a Dó - mi - num. 2. Et ex - sul - tá - vit

Basso (B): R R R M R D D T L L M M R R
á - ni - ma mé - a Dó - mi - num. 2. Et ex - sul - tá - vit

Soprano (S): vit spí - ri - tus mé - - - us:

Alto (A): L L T D T D D T L S L T D T L L Si L
spí - ri - tus mé - us, et ex - sul - tá - vit spí - ri - tus mé - us:

Tenore (T): Fi S Fi S F S L S M S F M F S S F M R M D T L
spí - ri - tus mé - us, spí - ri - tus mé - - - us:

Basso (B): R R S R D R R S D T S L M L
spí - ri - tus mé - us, spí - ri - tus mé - - - us: in

TENOR

Et exultavit spiritus meus
In Deo salutari meo, ij

ALTO (Contratenor)

Francisci Guerrero. 81
Et exultavit spiritus meus, ij
In Deo salutari meo,

BASS (Bassus)

Et exultavit spiritus meus, spi: ij
In Deo salutari meo, salutari meo.

12

S in Dé - o sa - lu - tá - ri mé - o.

A in Dé - o sa - lu - tá - ri mé - o.

T in Dé - o sa - lu - tá - ri mé - o, sa - lu - tá - ri mé - o.

B Dé - o sa - lu - tá - ri mé - o, sa - lu - tá - ri mé - o.

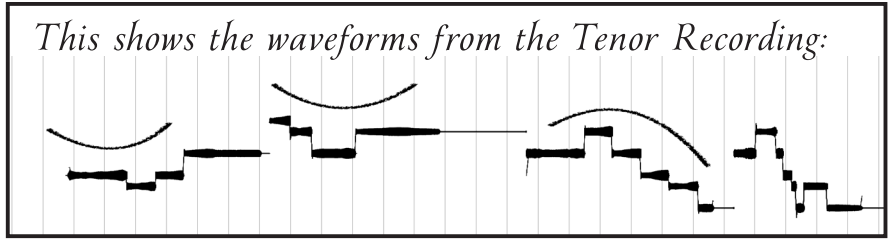
R R R R R M R D T T L L Si L
L L S L T D D T L S S F M M
M M R M F R S S Fi S D S F M R M R D T L
L S L T D R S R D S L M S R M L

TENOR

1542AD

Quia fecit mihi magna qui potens est, et sanctum nomen eius. //

FOR Sacred Music Symposium 2020, we have replaced the fourth verse with a verse by Father Cristóbal de Morales, who taught Father Guerrero in Toledo. The Psalm Tone melody is used in “augmentation,” and we ask you to compare “et sanctum nomen ejus” in Bass and Tenor (*in brackets*) to Father Guerrero’s “mente cordis sui” in Tenor (*in brackets*) ending the sixth verse. **Beware the minor chord start, testing your tuning!**



18 *T* *D T D R R R R R R R R R R R F M R M*
 3. Quí - a re - spé - xit hu - mi - li - tá - tem an - cíl - læ sú - æ:

19 *R R R R R R R R R R R R R R R M R D T L*
T *8*
 éc - ce é - nim ex hoc be - á - tam me dí - cent ó - mnes ge - ne - ra - ti - ó - nes...

20 *R R M M R D T D L L R D T L S L F F*
S
 4. Quí - a fé - - cit mí - hi má - gna qui -

M F S M L L S S Fi S M F S L T L S F M
A
 4. Quí - - - a fé - cit mí - hi má -

D D T D R R R
T
 4. Quí - - - a fé - cit

L S M F F M L S L R S S F M R
B
 4. Quí - - - a fé - cit mí - hi má - - gna

26 *F M R D T L M M D R F F M R D R*
S
 - pó - tens est, mí - hi má - gna qui -

F S L R R M F S L T D D T S Te L F S F S
A
 - gna qui - - - pó - - - tens -

R R F M M R R R
T
 mí - hi má - - gna qui pó - - - tens

S F S R R D T L D Te Te
B
 qui pó - tens est, qui pó - tens -

30

S R D T D R M M R D T D D D D R M S F M
 pó - tens est: et sán-ctum nó - men é -

A L S L T D T L Si L S S S L S F M R R R Di R
 est, qui pó - tens est: et sán-ctum nó - men é - jus,

T M M M
 est:

B L L D D T L F L S F S M R R
 est: et sán - ctum nó-men é - - jus, et sán -

36

S F M R D Te L R R D R M F S S F R M F F M D R M D
 - - - jus, et sán - - - - -

A F S L L S F S L S S S L F L T D L
 nó - men é - - - jus, et sán - ctum nó - men é - -

T R R R R M R D
 et sán - - ctum nó - - men é - -

B R D Te L S F Te L T D D S F R M F S L
 - - ctum nó - - men é - - - - jus,

41

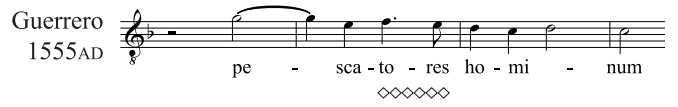
S R D L D T T L L S L S L T T L L Si L
 ctum nó - men é - - - - - jus.


A L Si Fi Si L S F M F M R R D T D F F R M M
 jus, et sán-ctum nó - men é - - - jus.


T T L R R R M R D T L T L
 jus, [et sán-ctum nó - men é - - jus.]


B R R R M R D T L T L R F M L
 [et sán-ctum nó - men é - - jus,] nó - men é - jus.

THOSE who sing Renaissance music have *freedom* with regard to Text Underlay for three reasons: (1) it is difficult to ascertain the composer’s intentions; (2) the part books are not always clear; (3) composers showed flexibility. Verse 6 (below) is an excellent example, and the editor has changed Text Underlay based on his study of the part books, which are conveniently printed on the opposite page. Dr. Owen Rees, Professor at Oxford, in 2017 published *Reworking in the motets of Francisco Guerrero*, a marvelous document, and two of his examples (1555v1570—1555v1589) are provided. Sometimes Text Underly is puzzling; e.g. *Missa Salve Regina* by Victoria seems to demand different pronunciations of “Kyrie Eleyson” in the same movement! Yet sometimes it could not be more simple; e.g. the Bass line for Verse 8.

Guerrero 1555AD 

Guerrero 1570AD 

Guerrero 1555AD 

Guerrero 1589AD 

Scholars are divided on whether the Text Underlay was done by the composer or the publisher. Jane Bernstein (*Oxford University Press*, 1998) says: “a reader would check one of the earliest sheets pulled from the press. [The printer]—or a professional proofreader knowledgeable in music—presumably did this task for many of the music editions, particularly the anthologies, but a composer or his representative was usually responsible for correcting commissioned publications of his own works.” She gives two examples where proofreading was undertaken by a surrogate because the composer himself could not be present. Richard Agee (*University of Rochester Press*, 1998) says: “while music historians might be drawn to the possibility of extensive composer collaboration with in-house editing in printing houses, it is most likely that the printers themselves—who would be forced to reset the type of any portions of the book found objectionable

by the composer—would have wanted as little interference as necessary after they had received a fair copy of the music.” Although he cites possible involvement by the composer in the editing process in the cases of editions of Cypriano de Rore (d. 1565), Gioseffo Zarlino (d. 1590), and Orlando de Lassus (d. 1594), Agee nevertheless concludes that “as standard practice it would appear that composers rarely participated in the proofreading process.” But Tess Knighton (*Bulletin of Spanish Studies*, 2012) emphasizes the evidence from Spanish printing contracts which say “it was the composer who was responsible for proofreading and corrections.” When we consider the utter perfection of the Renaissance compositions, it is somewhat difficult to accept that composers such as Guerrero did not care whether their scores were reproduced accurately; it would be like suggesting that Michelangelo never bothered to pop his head into the Sistine Chapel to see how the ceiling came out.

47 

49 







SOPRANO (Superius)

Nancho Alvarez confirmed (3 April 2020) his source book was "copied from a modern Spanish book FULL of typos, errors, and mistakes." Text underlay for Soprano seems poor:

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

Fecit potentiam in brachio suo,
ij disper
fit super bos mente
cordis fui.

TENOR

The second verse (Guerrero) placed PsTn in Soprano. The fourth verse (Morales) placed PsTn in Tenor. The sixth verse (Guerrero) also places PsTn in Tenor, allowing an "apples to apples" comparison between Father Morales and his pupil, Father Guerrero.

Enor Fecit potentiam in brachio suo, disper
fit superbos, méte cordis fui.

ALTO (Contratenor)

When you see "ij" or "/" it means some part of the text is repeated. The Alto line here demonstrates that it isn't always easy to know which part to repeat; specifically, should the word "in" be repeated, or just the word "bracchio."

Ornatenor Fecit potentiam in brachio suo, ij
disper fit super
bos mente cordis fui.

BASS (Bassus)

The fourth note of the Bassus line has a "ligature." Why did composers continue using ligatures, even after some were no longer necessary from a notation standpoint? We can assume: (1) "tradition" played a role; (2) making sure the syllable was not broken; (3) reminding the singers of the plainsong origins.

Altus Fecit potentiam, in brachio suo, disper
fit super bos, mente cor dis fui.

57

S spér - sit su - pér - bos mén - te cór - dis sú - i.
M L R T R D T L T L S F S S F M F M R D R T D L L Si Fi Si L

A sit su - pér - bos mén - te cór - dis sú - i.
M L F S S F R F S R M F S F R R Di R L Si L F M M

T di - spér - sit su - pér - bos [mén - te cór - dis sú - i.]
R R R R R R R R M R D T L T L

B di - spér - sit su - pér - bos mén - te cór - dis sú - i.
S S R S S F R F S M R R Di R D T L T M L R M L

TOWARDS the end, the Alto voice has a most remarkable ascending stepwise passage (more than an octave). This technique is reminiscent of something Felix Mendelssohn like to do; cf. Trio in D Minor (op. 49) *Finale* measure 251 and *Scherzo* measure 133.

This section demonstrates common difficulties with *Musica Ficta*, because certain notes have sharps added while others do not; cf. Soprano measure 88. With regard to *Musica Ficta*, a particularly difficult section begins in measure 74; editors struggle with this.

Notice the lyrical way Father Guerrero sets the words speaking of God sending the rich away empty: *Esuriéntes implévit bónis: et dívites dimisit inánes.* — “He has filled the hungry with good things, **but sent the rich away empty-handed.**” Father Guerrero makes up for the incomplete chord in measure 88 by elongating the C-Sharp as much as possible.

SOPRANO (Superius)

Septimi toni. 2.
Surientes impleuit bonis,
ij Et diuites dimisit
i nanes, dimisit inanes, ij
Inanes.

ALTO (Contratenor)

Esuriéntes impleuit bonis, impleuit bonis, & diuites dimisit inanes, dimisit inanes, ij

TENOR

Esuriéntes impleuit bonis impleuit bonis, ij & diuites dimisit inanes, dimisit inanes, nes di: ij

65 D T D R R R R F M M R M R R R M R D D T L

7. De - pó - su - it po - tén - tes de sé - de: et ex - al - tá - vit hú - mi - les. _

67 D T D R R T D D M M S F M R D T

S 8. E - su - ri - én - tes im - plé - vit bó -

A S F S L L L D T L S F M F S L

8. E - su - ri - én - tes im - plé - vit bó - nis,

T D T D R T D T D R M M L R D T L T L M S S R F M R

8. E - su - ri - én - tes im - plé - vit bó - nis, im - plé - vit bó -

B S F S L L L D T L

8. E - su - ri - én - tes im - plé - vit bó -

The second verse (Father Guerrero) placed the PsTn in Soprano. The fourth verse (Father Morales) placed the PsTn in Tenor. The sixth verse (Father Guerrero) also placed PsTn in Tenor, allowing “apples to apples” comparison. The eighth verse (Father Guerrero) has the PsTn in the Bass voice, *transposed down a fourth*. Notice how Father Guerrero—or his publisher—places a large **X** on the *Ti* notes. That’s because a natural tendency (pardon the pun!) would be to flatten *Ti* into *Te*, because of *Musica Ficta* rules. Therefore, the singer is reminded here NOT to do that. The same thing occurs in the Alto.

BASS

(Bassus)

Esurientes implevit bonis, & diuites
dimisit inanes dimisit inanes.

75

S: nis, im - plé-vit bó - nis: et dí - vi-tes di - mí - sit in - á-nes, di -

A: im - plé - vit bó - nis: et dí - vi-tes di - mí - sit in - á - nes,

T: nis, im - plé-vit bó - nis: et dí - vi-tes di - mí - sit in - á-nes, di-mí-sit.

B: - nis: et dí - vi - tes di - mí - sit in - á -

83

S: mí - sit in - á-nes, di - mí - sit in - á - nes.

A: di - mí - sit in - á - nes, in - á - nes.

T: in - á - nes, di - mí - sit in - á - nes.

B: nes, di - mí - sit in - á - nes.

The following verse—
Verse #10—comes from
PALESTRINA’s collection
of *Magnificat Settings*
publ. in Rome (1591AD).

There is nothing wrong
with what Father Guerrero
wrote for Verse #10, but
now you can compare
what other composers did.
The plainsong melody is
more or less used
in canon at the unison
(Soprano and Tenor).

10. Sic - ut lo - cú - tus est ad pá - tres nó - stros:

Soprano: 10. Sic - ut lo - cú - tus est, ad pá - tres nó - stros,

Alto: ad pá - tres nó - stros,

Tenor: 10. Sic - ut lo - cú - tus est ad pá - tres nó

Bass: ad pá - tres nó

89

A

D T D R R R R R F M M R M R R R R R R R M R R D T L

9. Sus - cé - pit Ís - ra - òl *pú* - e - rum sú - um: re - cor - dá - tus mi - se - ri - *còr* - di - æ sú - æ.

91

S

D T D T D R M R R Di R D R M F S M R D L

10. Sic - ut lo - - cú - tus est, síc - ut lo - cú - tus

A

D R M F S L F M M F M R M R M F S L S S D R

10. Sic - ut lo - cú - tus est, síc -

T

This ascending “free” counter-melody—free meaning not derived from the plainsong—occurs at least five times.

D T D T

10. Sic - - ut lo -

B

F S L T D R Te L L Te L S F S L T D D T M F S L F

10. Sic - ut lo - cú - tus est, síc - ut lo -

97

S

S L L T D T T L S L S F M

est, lo - cú - tus est ad pá - tres

A

M F S L F M M F M R M R S F M R D M R M L

ut lo - cú - tus est ad pá - tres nó - stros, ad

T

D R M R R Di R S F M R D D L D T L T D R D

- cú - tus est ad pá - tres nó - stros, ad pá - tres, ad

B

M M F M R L R R D T L S F M F M

cú - tus est ad pá - tres nó - - - stros,

AN ORGANIST, singer, and famed composer, PALESTRINA (d. 1594) uses the Mode 7 “Psalm Tone” as the basis for this movement, but does so differently than Father Morales or Father Guerrero. Carefully study the excerpts and see whether you agree that they come from the plainsong—then *notice them* as you sing them! For the record, the 1570s was difficult for Palestrina: he lost his brother, two of his sons, and his first wife in three separate outbreaks of the plague: 1572, 1575, and 1580, respectively.

Á - bra - ham, et sé - mi - ni é - jus in saé - cu - la. —

Soprano: et sé - mi - ni é - jus in saé - cu - la,

Alto: —

Tenor: et sé - mi - ni é - jus in saé - cu - la.

Bass: —

103

S: R D M R M M M M R R R R M R D
 nó - stros, Á - bra - ham, et sé - mi - ni é - jus in

A: L S L S S S S F M R D D D T L T T L T D T L T L
 pá - tres nó - stros, Á - bra - ham, et sé - mi - ni é - jus in saé -

T: F M F M M M M L L S Fi S S R S D R M F S L
 pá - tres nó - stros, Á - bra - ham, et sé - mi - ni é - jus in saé - cu -

B: D D D T L S F M
 Á - bra - ham,

109

S: T T L D D T L T T L T L T L T L Si L
 saé - cu - la, et sé - mi - ni é - jus in saé - cu - la.

A: L Si L S F M L L S Fi S S S S M M M M
 - cu - la, et sé - mi - ni é - jus in saé - cu - la.

T: M L R R R R R M R D T T L
 la, et sé - mi - ni é - jus in saé - cu - la.

B: L L S Fi S S R S D R M F S L M L
 et sé - mi - ni é - jus in saé - cu - la.

FATHER Guerrero follows a very common practice in this final movement—he adds an extra voice. (Jeff Ostrowski has called this voice “Quintus” and recommends that altos and tenors join together, for a variety of reasons.)

Father Sebastián de Vivanco (ordained a priest in 1581) was the first peninsular composer to make a regular habit of printing two alternate *Gloria* settings at his Magnificat endings: the first *Gloria* not increasing the number of voices nor displaying the composer’s contrapuntal prowess; the second *Gloria* increasing voices and spurring with contrapuntal geysers. (This observation comes from Robert Murrell Stevenson.) A printed rubric always appears at the end of the simpler *Gloria* and usually reads as follows: “Verte folium et alteram videbis” (*Turn the leaf and you will see another [Gloria]*)—such a wonderful and practical idea!

Cumquinque vocibus Septimi toni. 2.

115

Q D T D R R F M M R M M R R M R R D T L
11. Gló - ri - a **Pá** - tri, et Fí - li - o, et Spi - **rí** - tu - i Sán - cto. —

T D T D R R F M M R M M R R M R R D T L
11. Gló - ri - a **Pá** - tri, et Fí - li - o, et Spi - **rí** - tu - i Sán - cto. —

117 *Mode 7 PsTn is in the Alto voice:*

S ————— F M Fi S
Síc - - - ut é -

A ————— D T D R R R Di T Di R R
Síc - - - ut é - - - rat in

Q M L L L Si Fi Si L T L L L T
Síc - ut é - - - rat in prin -

T M M L M R S F M R M R L R
Síc - ut é - rat, síc - ut é - - - rat, in

B ————— L R R R Di T Di R S
Síc - ut é - - - rat

Some will disagree, but it seems Guerrero has introduced a “free counter-melody” (*free* meaning “not taken from the plainsong”) based on ascending and descending fifths and octave leaps; but only in the Bass, Tenor, and Quintus voices.

ALTO (*Superius II*)

Francisci Guerrero. 86

Si cuterat in principio, & nūc & femper, & infecula feculorum amen, faeculorum amen.

QUINTUS (*Contratenor*)

Sicut erat, in principio, ij & nūc & femper, & infecula feculorum amen, faeculorum amen, ij feculorum amen, faeculorum amen.

TENOR

Sicut erat in principio, ij & nūc & femper, ij & infecula, feculorum amen ij feculorum amen, ij ij

BASS (*Bassus*)

Sicut erat, in principio ij & nūc & femper ij & infecula feculorum amen, ij feculorum amen ij feculorum amen Y-ij

125

Soprano: rat in prin - cí - pi - o,
 Alto: prin - cí - pi - o, et
 Quintus: cí - pi - o, in prin - cí - pi - o,
 Tenor: prin - cí - pi - o, in prin - cí - pi - o, et
 Bass: in prin - cí - pi - o, in prin - cí - pi - o, in prin - cí - pi - o, in prin - cí - pi - o, et

130

S *T D R L T D L L L S M F S L T T L L Si L L*
 et nunc, et sé - m - per, sé - m - per, et

A *R F F M M R D R M M M*
 nunc, et sé - m - per,

Q *R L L F S L F S L L S F M F M M M*
 et nunc, et sé - m - per, et in saé -

T *S S F F R M F S L L D T D R M F S D T L Di Di*
 nunc, et sé - m - per, et nunc, et sé - m - per, et in

B *S R R R D L R R L L S M L M L L*
 et nunc, et sé - m - per, et nunc, et sé - m - per, et in

136

S *L L T L S L T L R M F S S F M R D T L T L T L T*
 in saé - - - - - cu - la sæ - - - - - cu - ló - rum, á -

A *R R R R R R R R R*
 et in saé - cu - la sæ - - - - - cu -

Q *Fi S S S L T L T D L S Fi S R S*
 cu - la sæ - cu - ló - rum, á - men, sæ - cu - ló - rum, á -

T *R S R R S S S Fi S R S Fi S*
 saé - - - - - cu - la sæ - cu - ló - rum, á - men, sæ - cu - ló -

B *R R S S R R D R S*
 saé - cu - la sæ - cu - ló - rum, á - men,

141

S *D* *M R M D R M R* *R R L T R*
 men, sæ - cu - ló - rum, á - men, sæ - cu - ló -

A *M R D D T L L L Si L L* *R*
 ló - rum, á - - - - men, sæ -

Q *D R M F S L S F M F M R R R Di R F F M S R R S*
 men, sæ - cu - ló - rum, á - - - men, á - - - men, sæ - cu -

T *S D R M F R Di R T L L L M F S L R S S Fi S*
 - rum, á - - - men, sæ - cu - ló - rum, á - men,

B *D T D F S L M F M L L R R R L T D R S*
 sæ - cu - ló - rum, á - men, sæ - cu - ló - rum, á - men, sæ - cu - ló - rum, á - men,

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S *R D T L T D S L T S L* *M T D R M R R Di T Di*
 - rum, á - - - men, á - men, á - men.

A *R R M R D T S T T L L Si L L*
 - cu - ló - rum, á - - - - - men.

Q *T D R D R M F S D M R F M M M M D F M*
 ló - - - rum, á - - - men, sæ - cu - ló - rum, á - men.

T *S Fi S S F M R D R M L T D T T L L*
 sæ - cu - ló - rum, á - men, sæ - cu - ló - rum, á - men.

B *S S D D T L S M S F L M L R L*
 - sæ - cu - ló - rum, á - - - - - men, á - men.

WHEN composers set the Magnificat—"Our Lady's own hymn"—they write sixteen (16) versions: *even* and *odd* for each mode. For Sacred Music Symposium 2020, we sang the "even" setting by Guerrero, which uses plainsong for the odd verses. It seemed appropriate to include a few examples from Guerrero's Mode 7 "odd" setting. Notice the stunning capital letters. Notice, also, the PsTn placed in the SOPRANO voice, as well as how the word "Magnificat" is sung in the treble range. Finally, notice the ascending "free counter-melody."

Nima meadomi
num, ij

Enor.
Anima mea dominum, ij

Alto
Anima mea dominum, ij

Septimi toni. I.

Agni ficat, Anima

mea dominum, ij

We will not be surprised Verse 7 has the PsTn in the Tenor voice:

Enor.
Depo fuit poten tes dese de, & exal-
tauihu miles,

Part books for Verse 4, taken from a 1542AD Magnificat by Father Christóbal de Morales:

SOPRANO • “Quia Fecit” (Father Morales, 1542)

MORALES SEPTIMI TONI CANTVS

Quia fecit mihi magna
qui potens est,
et sanctum nomen eius.

//

Detailed description: This image shows the musical score for the Soprano part of the Magnificat 'Quia Fecit' by Father Morales. The score is written on three staves. The first staff begins with the title 'MORALES SEPTIMI TONI CANTVS'. The lyrics are: 'Quia fecit mihi magna qui potens est, et sanctum nomen eius.' The music is in a 7/8 time signature and features a melodic line with various note values and rests. A double bar line with two slashes (//) appears at the end of the first staff.

ALTO • “Quia Fecit” (Father Morales, 1542)

MORALES SEPTIMI TONI ALTVS

Quia fecit mihi magna
qui potens est,
et sanctum nomen eius.

// //

Detailed description: This image shows the musical score for the Alto part of the Magnificat 'Quia Fecit' by Father Morales. The score is written on three staves. The first staff begins with the title 'MORALES SEPTIMI TONI ALTVS'. The lyrics are: 'Quia fecit mihi magna qui potens est, et sanctum nomen eius.' The music is in a 7/8 time signature and features a melodic line with various note values and rests. Two double bar lines with two slashes (//) are present at the end of the first and second staves.

TENOR • “Quia Fecit” (Father Morales, 1542)

Quia fecit mihi magna qui potens est,
et sanctum nomen eius. //

Detailed description: This image shows the musical score for the Tenor part of the Magnificat 'Quia Fecit' by Father Morales. The score is written on a single staff. The lyrics are: 'Quia fecit mihi magna qui potens est, et sanctum nomen eius.' The music is in a 7/8 time signature and features a melodic line with various note values and rests. A double bar line with two slashes (//) is at the end of the staff.

BASS • “Quia Fecit” (Father Morales, 1542)

cent omnes generationes. Quia fecit
mihi magna qui potens est,
et sanctum nomen eius.

et sanctum nomen eius.

Detailed description: This image shows the musical score for the Bass part of the Magnificat 'Quia Fecit' by Father Morales. The score is written on three staves. The lyrics are: 'cent omnes generationes. Quia fecit mihi magna qui potens est, et sanctum nomen eius.' The music is in a 7/8 time signature and features a melodic line with various note values and rests. The lyrics are distributed across the three staves.

WE HAVE now sung the Guerrero/Morales/Palestrina technique: placing the PsTn in different voices, using the PsTn in augmentation, adding variety to the different movements through by means of various methods, and so on. To demonstrate how commonplace that technique was, we include below an excerpt by Orlando de Lassus (d. 1594). In many ways, Lassus was quite a different type of composer—in particular, his preference for chordal (horizontal) textures. Yet, he still uses the same techniques we've emphasized, e.g. placing the PsTn in different voices.

Notice how in Verse 10 (below), Lassus places the PsTn in the Tenor voice. Notice, also, how the PsTn is treated in a "cursive" manner, rather than an "accentual" manner. It will be remembered that Gregorian composers used cursive cadences, accentual cadences, and (sometimes) a mixture of both for psalmody. A cadence which takes the Tonic Accent into consideration—repeating notes if necessary—is "accentual." A cadence which operates without respect to the Tonic Accent is "cursive" (a.k.a. "fixed").

Lassus wrote something like 200+ Magnificat settings, and these are ripe for further investigation!

8 [9.] Sus - ce - pit Israel pu - e - rum su - um, recordatus miserico - di - ae su - ae.

Quatuor

A. [10.] Sic - - ut lo - - cu - tus est ad pa - tres

T. I 8 [10.] Sic - - ut lo - - cu - tus est ad pa - -

T. II 8 [10.] Sic - - ut..... lo - - cu - tus est ad pa - -

B. [10.] Sic - - ut lo - - cu - tus est ad pa - - tres.....

no - stros, ad pa - tres no - stros, ad pa - tres no - stros...

- tres no - stros, ad pa - tres... no - stros, ad pa - tres no -

tres no - stros..., ad pa - tres no - stros,

no - stros, ad pa - tres no - stros.....

10

....., A - bra - ham, et se - mi - ni e - jus, et se - mi -

- stros, A - bra - ham, et se - mi - ni e - jus..... in sae - cu - la,

A - bra - ham, et se - mi - ni e - jus in sae - cu - la.....,

....., A - bra - ham, et se - mi - ni e - jus in sae - cu - la, et

15

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

et se - mi - ni e - jus in..... sae - cu - la, et

et se - mi - ni e - jus in sae - cu - la....., et

se - mi - ni e - jus..... in sae - cu - la, et se - mi -

20

ni e - jus in..... sae - cu - la, in sae - cu - la.

se - mi - ni e - jus in sae - cu - la, in sae - cu - la.

se - mi - ni e - jus in sae - cu - la.....,

ni e - jus..... in sae - cu - la, in sae - cu - la.

WE SHOULD NOT be surprised that Father Victoria uses the same techniques as his fellow Spanish composers (Morales+Guerrero), or his teacher (Palestrina). His setting of the Mode 7 Magnificat places the PsTn in various voices, but not the Bass voice (as we saw Guerrero do in Verse 8 above). Placing the PsTn in the Bass voice seems to be *relatively* uncommon. Here is an example of Victoria placing the PsTn in the Tenor I voice:

43

A
8 Fe — cit po — ten — ti — am, fe — cit po — ten —

T1
8 Fe — cit po — ten — ti —

B
8 Fe — cit po — ten — ti — am, fe — cit po — ten — ti — am

49

A
8 ti — am in bra — chi — o su — o di — sper — sit su — per —

T1
8 — am in bra — chi — o su — o di — sper —

B
8 in bra — chi — o su — o di — sper — sit su —

55

A
8 bos, di — sper — sit su — per — bos men — te cor — dis su — i,

T1
8 — sit su — per — bos men — te cor —

B
8 — per — bos, di — sper — sit su — per — bos men — te cor —

61

A
8 men — te cor — dis su — i, men — te cor — dis su — i.

T1
8 — dis su — i, men — te cor — dis su — i.

B
8 dis su — i, men — te cor — dis su — i.