

Magnificat ex D

Anonymous, 17th Century

(formerly attributed to Buxtehude)

Edited by David Millard

Éditions Douce Mémoire

This conductor's score is a full critical edition. As such, it exhibits all the indications of editorial activity. All original accidentals have been retained (with the exception of several noted in the Critical Report); editorial accidentals have been enclosed in brackets []. The Critical Report on page 29 lists all other editorial alterations. To avoid a cluttered-looking presentation, editorial marks and redundant accidentals have been removed from the instrumental parts.

Magnificat

Edited by David Millard

Anonymous, 17th Century
(formerly attributed to Buxtehude)

Ritornello

Violino 1°

Violino 2°

Viola 1ª

Viola 2ª

Violone

Canto 1°

Canto 2°

Alto

Tenor

Basso

Organo

Ritornello

8

8 6 4 # 6 6 4 #

15

piano
piano
[*piano*]
piano
[*piano*]

15 6 6 6 4 #

22

22

[Solo]* [Tutti]

Ma - gni - fi-cat an - ni-ma me - a_____ Do - mi-num. Et ex - sul - ta - vit

[Solo]* [Tutti]

Ma - gni - fi-cat an - ni-ma me - a_____ Do - mi-num. Et ex - sul - ta - vit

Et ex - sul - ta - vit

Et ex - sul - ta - vit

Et ex - sul - ta - vit

Et ex - sul - ta - vit

22 6 6 6 4 # [6] 7[#]6 6

2 Canti solo Magnificat

Tutti Et exultavit

* See editorial note.

30

spi - ri tus me - us in De - o sa-lu - ta - ri me - o.

30

spi - ri tus me - us in De - o sa-lu - ta - ri me - o.

spi - ri tus me - us in De - o, in De - o sa-lu - ta - ri me - o.

spi - ri tus me - us in De - o, in De - o sa-lu - ta - ri me - o.

spi - ri tus me - us in De - o, in De - o sa-lu - ta - ri me - o.

30

spi - ri tus me - us in De - o sa-lu - ta - ri me - o.

38

[Solo]

Qui - a re - spe - xit hu - mi - li - ta - tem an - cil - læ - su - æ.

[Solo]

Ec - ce

38 6 #4 7 6 6 4 # 6

Alto solo Quia respexit

46

Ec - ce e - nim ex hoc, ex hoc be - a - tam me di - cent

e - nim, ec - ce e - nim ex hoc be - a - tam me di - cent

[Solo]

Ec - ce e - nim ex hoc be - a - tam me di - cent

46 6 6 6 7 6 7 6 [6] 7 6

53

[piano]

[piano]

[piano]

[piano]

[piano]

53

Om-nes, om-nes ge - ne - ra - ti - o - nes, om-nes, om-nes ge - ne - ra - ti -

[piano]

Om-nes, om-nes ge - ne - ra - ti - o - nes, om-nes, om-nes ge - ne - ra - ti -

[Tutti] [piano]

om-nes, om-nes ge - ne - ra - ti - o - nes, om-nes, om-nes ge - ne - ra - ti -

[Tutti] [piano]

om-nes, om-nes ge - ne - ra - ti - o - nes, om-nes, om-nes ge - ne - ra - ti -

[Tutti] [piano]

om-nes, om-nes ge - ne - ra - ti - o - nes, om-nes, om-nes ge - ne - ra - ti -

53

6 [6] 6 5 6 6 5 4

[Tutti] [piano]

63

63 [Solo]

- o - nes. Qui - a fe - cit mi - hi ma - gna qui po - tens est et sanc - tum no -

[Solo]

- o - nes. Qui - a fe - cit mi - hi ma - gna qui po - tens est et sanc - tum no -

- o - nes.

8 - o - nes.

- o - nes.

63

5
4 #

[#] 6 7 ð

Solo Quia fecit

72

- - - men e - jus, et sanc-tum no - - -

- - - men e - jus, et sanc-tum no - - -

72 [#] 6 [5] [#] 6 4 # [#] 5 6 [#] 4 [6]

80

- - - men e - jus.

- - - men e - jus.

[Solo] Et mi se - ri - cor - di - a

[Solo] Et mi se - ri - cor - di - a

[Solo] Et mi se - ri, mi se - ri - cor - di - a

80 [5] 6 4 # 6 7 6

96

es ti - men - ti - bus e - um, ti - men - ti - bus e - um.

es ti - men - ti - bus e - um, ti - men - ti - bus e - um.

es ti - men - ti - bus e - um, ti - men - ti - bus, ti - men - ti - bus e - um.

96 6 5 4 # 6 6 5 4 #

103 *Ritornello út súpra*

Musical score for measures 103-110. The score is written for five staves: two treble staves, two alto staves, and one bass staff. The key signature is one sharp (F#). The music features a complex texture with many sixteenth and thirty-second notes in the upper staves, and more sustained notes in the lower staves. Measure 103 is marked with a double bar line. Below the staves, the measure numbers 103 through 110 are indicated, along with the text *Ritornello út súpra*.

103 6 6 5 4 # 6 6 6 4 #

Ritornello út súpra



111

Musical score for measures 111-118. The score is written for five staves: two treble staves, two alto staves, and one bass staff. The key signature is one sharp (F#). The music continues the complex texture from the previous section. Measure 111 is marked with a double bar line. Below the staves, the measure numbers 111 through 118 are indicated, along with the text *Ritornello út súpra*.

111 6 6 4 #

Ritornello út súpra

118

piano

piano

[*piano*]

piano

[*piano*]

118

[Tutti]

Fe - cit po - ten - ti - am,

[Tutti]

Fe - cit po -

118

6 6 6 4 #

Tutti Fecit.

126

126 [Tutti]

Fe - cit po - ten - ti-am in bra - chi - o su - o; di - sper-sit su - per-bos,

[Tutti]

Fe - cit po - ten - ti-am in bra - chi - o su - o; di - sper-sit su - per-bos,

fe - cit po - ten - ti-am in bra - chi - o su - o; di - sper-sit su - per-bos,

8 ten - ti - am, po - ten - ti-am in bra - chi - o su - o; di - sper-sit su - per-bos,

[Tutti]

Fe - cit po - ten - ti - am in bra - chi - o su - o; di - sper-sit su - per-bos,

126 6 [6] 6 5 4 # 6

134

134

di - sper-sit su - per-bos men - te cor - dis su - i, men - te cor - dis su - i.

di - sper-sit su - per-bos men - te cor - dis su - i, men - te cor - dis su - i.

di - sper-sit su - per-bos men - te cor - dis su - i, men - te cor - dis su - i.

di - sper-sit su - per-bos men - te cor - dis su - i, men - te cor - dis su - i.

di - sper-sit su - per-bos men - te cor - dis su - i, men - te cor - dis su - i.

134

[6] [#] [6] 6/5 4 # # [b] 6/5 4 #

143

[Solo]

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

[Solo]

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

143 6 # 6 5 [\sharp 4] 6 [\sharp 7] 6 4 # [\sharp]

Solo Deposuit

152

et ex - al - ta - vit hu - mi - les.

et ex - al - ta - vit hu - mi - les.

[Solo]

E - su - ri - en - tes im - ple - vit bo - nis et

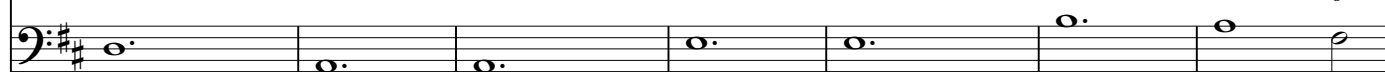
152 5 6 [6] 6 5 4 # 6 6 [\sharp] 4 [\sharp 4] [6]

[Solo basso]

160



160



6

167



167



6

[6]

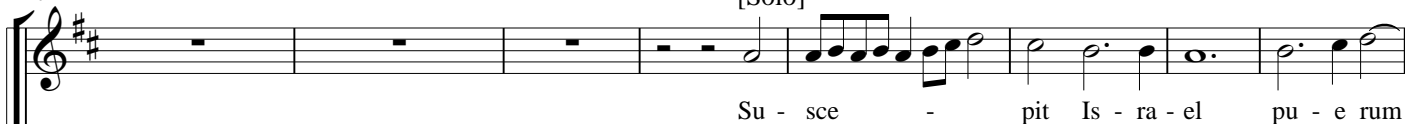
[4 #]

6

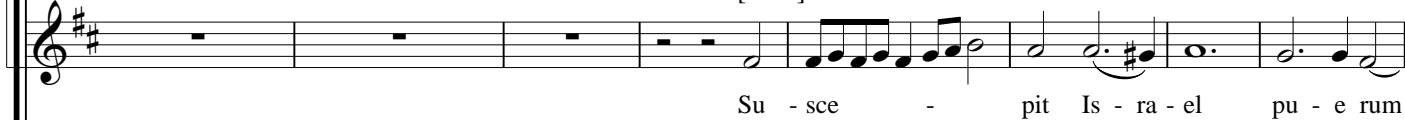
[6]

174

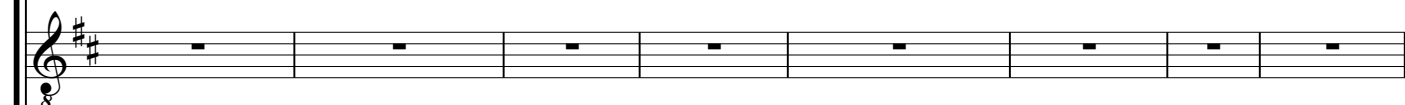
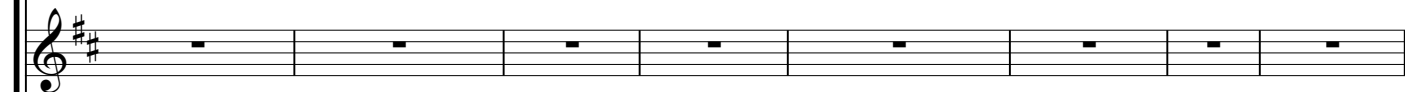
[Solo]



[Solo]



[Solo]



- - - - - nes.

174



#

6

6

4

#

6

4

#

6

6

[2 Canti soli]

182

— su - um; re-cor - da - - - tus, re-cor - da - - - tus, re-cor-

— su - um; re-cor - da - - - tus, re-cor - da - - - tus, re-cor-

182 4 #

188

da - - - tus mi-se-ri - cor - di - æ su - æ, mi-se-ri - cor - di - æ su - æ.

da - - - tus mi-se-ri - cor - di - æ su - æ, mi-se-ri - cor - di - æ su - æ.

188 [6] 6 5 4 # 6 7 6 4 5 4 #

196

196 [Tutti]

Si - cut lo - cu - tu est ad pa - tres no - stros A - bra - ham, A - bra - ham et se - mi - ni e - jus

[Tutti]

Si - cut lo - cu - tu est ad pa - tres no - stros A - bra - ham, A - bra - ham et se - mi - ni e - jus

[Tutti]

Si - cut lo - cu - tu est ad pa - tres no - stros A - bra - ham, A - bra - ham et se - mi - ni e - jus

[Tutti]

Si - cut lo - cu - tu est ad pa - tres no - stros A - bra - ham, A - bra - ham et se - mi - ni e - jus

[Tutti]

Si - cut lo - cu - tu est ad pa - tres no - stros A - bra - ham, A - bra - ham et se - mi - ni e - jus

196

Tutti Sicut locutus

204

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

204

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

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

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

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

204 6 5 4 # [#] 6 6 6 6 6 5 4 #

212 *Ritornello út súpra*

212

6 5 4 # 6 6 6 4 #

Ritornello út súpra

221

6 6 6 4 #

227

piano

piano

[*piano*]

piano

[*piano*]

227 6 6 6 4 #

233

[Solo]

Glo - - - - - ri - a Pa - tri,

[Solo]

Glo - - - - - ri - a Pa - tri,

8

233 6 6 5 4 #

Solo Gloria

240

Five staves of musical notation. The first four staves are in treble clef with a key signature of two sharps (F# and C#). The fifth staff is in bass clef with the same key signature. The notation includes various note values (quarter, eighth, and half notes), rests, and bar lines. The first four staves have musical content, while the fifth staff has rests in measures 240-242 and a whole note in measure 243.

240

Five staves of musical notation. The first four staves are in treble clef with a key signature of two sharps (F# and C#). The fifth staff is in bass clef with the same key signature. The notation includes various note values (quarter, eighth, and half notes), rests, and bar lines. The first four staves have lyrics underneath them: "Glo - ri - a, glo - ri - a — Pa - tri, glo - - - - -". The fifth staff has rests in measures 240-242 and a whole note in measure 243. The lyrics are: "Glo - ri - a, glo - ri - a — Pa - tri, glo - - - - -".

[Solo]

[Solo]

[Tutti]

[Tutti]

8

Glo - ri - a, glo - ri - a — Pa - tri,

Glo - ri - a, glo - ri - a — Pa - tri,

240

Single staff of musical notation in bass clef with a key signature of two sharps (F# and C#). The notation includes various note values (quarter, eighth, and half notes), rests, and bar lines. The first four staves have lyrics underneath them: "Glo - ri - a, glo - ri - a — Pa - tri, glo - - - - -". The fifth staff has rests in measures 240-242 and a whole note in measure 243. The lyrics are: "Glo - ri - a, glo - ri - a — Pa - tri, glo - - - - -".

6 6 6 4 # b #

Tutti [Solo 2 Canti]

247

247

256

256

264

to, et Spi - ri - tu-i Sanc

264 6 6

271

glo - ri-a et Spi-ri - tu-i Sanc - to;

271 8 8

271

glo - ri-a et Spi-ri - tu-i Sanc - to; Si - cut e - rat in prin-

271 4 # 6 6 6 4 # 5 6

Tutti [Solo]

280

280

[Solo] et in

[Solo] et in sæ - cu - la,

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

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

[Solo] Si - cut e - rat in prin - ci - pi - o et nunc et sem - per,

280 [5 #4] 6 6 6 5 6 4 #

288

288

pi[ano]

piano

piano

pi[ano]

pi[ano]

288

288

[Tutti] *piano*

sæ - cu - la, et in sæ - cu - la sæ - cu - lo - rum. A - men, sæ - cu - lo - rum. A - men.

[Tutti] *piano*

et in sæ - cu - la sæ - cu - lo - rum. A - men, sæ - cu - lo - rum. A - men.

[Tutti] *piano*

sæ - cu - lo - rum. A - men, sæ - cu - lo - rum. A - men.

[Tutti] *piano*

sæ - cu - lo - rum. A - men, sæ - cu - lo - rum. A - men.

[Tutti] *piano*

sæ - cu - lo - rum. A - men, sæ - cu - lo - rum. A - men.

288

288

#

6 5 4 #

6 5 4 #

[Tutti] *piano*

Source: Uppsala University Library vmhs 069,017.

The source of this anonymous Magnificat setting is a set of parts and a score in organ tablature in the ‘Düben Collection’ of the University of Uppsala in Sweden. The basis of this edition is the set of parts, as the tablature score was not available for consultation. The editorial note to John Rutter’s edition of this work in *European Sacred Music* (Oxford 1996) describes the tablature score as agreeing substantially with the parts, but lacking slurs and the viola parts. Only three discrepancies between the tablature and parts are noted, all of which confirm readings suggested to this editor contextually (see below). In all probability the tablature score derives from the parts (or, at least, from the same source as the parts) and is thus not an independent witness to the text.

The title as given on the *Organo* part appears as: *Magnificat â 10. / 5. Voc & 5. Inst. / ex D* ♯. Next to this title has been added in pencil: [Buxtehude]. This was probably added by German musicologist Bruno Grusnick who attributed the work to Buxtehude primarily on the basis of its proximity to other works of Buxtehude in the collection. Grusnick’s edition subsequently became the basis of several other modern editions which, of course, named Buxtehude as the composer. The attribution was challenged in 1961 by Martin Geck on stylistic grounds (“Die Autentizität des Vokalwerks Dietrich Buxtehudes in quellenkritischer Sicht.” *Die Musikforschung* XIV 1961, 393-415) and has since been rescinded.

The work is a single-movement setting in the *bel canto* style associated with Carissimi and may stem from the milieu of Kerll and Rosenmüller in southern Germany and Austria (Kerll was a student of Carissimi). The *viola da gamba* remained in common use in this region for lower parts in string ensembles and this fact may account for the use of the tenor clef in the *Viola Secundo* part, but perhaps not too much should be read into this as the standardization of clefs for string parts had not yet been established. The term *violone*, however, designates a large-scaled bass member of the violin family at 8' pitch. (The *violoncello* at this time was a virtuoso solo instrument whose smaller size was made possible by the invention of wire over-wound strings—probably in Bologna—in the 1660s.) 16' string tone is not called for.

The manuscript, copied by Gustav Düben, is clearly but not always carefully written. Some errors are clear as they do not fit harmonically or rhythmically with the other parts. There are a few presumptive errors, primarily some accidentals and continuo figures that do not strike the present editor as stylistically apposite. I have perhaps indulged in considerable latitude in emending the text. In the absence of additional sources to provide variant readings an editor must exercise critical judgement as to whether a passage that seems inconsistent with stylistic norms is the result of deliberate intention on the part of the composer or is the result of poor compositional technique or error. In the first two instances, the reading of the source should be retained; in the third, emendation is required. There are two instances where a part rises to a c♯ over a g bass and turns back downward. While the late 17th century is somewhat late to invoke the old rule of *una nota super la*, it is not completely irrelevant to do so. Consequently, I have not hesitated to suggest c♯ in these passages. Similarly, in two other places (mm. 125 and 174) analogy to other similar musical gestures elsewhere in the piece has suggested the possible existence of a copying error. In contrast, the curious gesture e'-a-d' of the Alto (and Viola 1) in measures 292 and 295 suggests poor technique on the part of the composer. While avoiding consecutive seconds between Canto 2 and Alto, the gesture introduces hidden octaves between Alto and Basso. Either fault could have been avoided by moving either Canto 2 or Alto from e' to f♯. I can only surmise that the composer preferred to avoid placing the third in any of the voices on the final consonance—a not uncommon practice, even as late as Mozart (see, for example, the *Kyrie* of the *Requiem*). All editorial alterations are either enclosed in brackets [] or are noted in the commentary below so that source manuscript readings may be discerned and restored by performers who wish to do so.

The *Organo* part designates several passages as either *solo* or *tutti*. There are no such designations in the vocal parts. The usual vocal ensemble for a work like this would have comprised five singers—one to a part. The notations in the *Organo* part are, in fact, indications to the organist that either one singer (or a few singers) or the whole ensemble is involved at these points and that adjustments to texture and possibly registration of the accompaniment are required (as well being as an aid to keeping his place). A *coro di cappella* or *ripieno* choir could, of course, have been added to the ensemble. They would have been provided with parts that contained only the portions that they sang (essentially those passages where the instruments play). Such parts have not been preserved as Düben’s manuscript is an archival copy rather than a set of performance parts (it would have been used as the exemplar for copying such parts). In a modern choral performance it is likely that at least some of the solo and small ensemble passages should be taken by soloists and so indications of *solo* and *tutti* have been added in brackets.

As there are no additional sources, the critical apparatus is limited primarily to cases of obvious error or unclear copying. There are occasional mismatches between the voices and doubling instrumental parts, as well as the three discrepancies between the parts and the tablature mentioned above. There is some careless placing of figures in the *Organo* part; only the most substantial instances have been noted below. All editorial emendations of presumed errors have been noted and performers are free to restore the readings of the source according to their own understanding of the style. The following readings have been noted:

- Spelling of the text throughout has been standardised in accordance with the usage of the Roman Church (*Liber Usualis*). The Alto part is designated *Altus*. This has been changed from Latin to Italian in keeping with the names of the other parts. Violone has been spelled *Violon* in the part.
- m. 1, Violone, time signature appears as C3/2.
 - m. 6, Organo, dot missing from semibreve.
 - m. 12, (and subsequent recurrences of the *ritornello*), Violino 1, note 2. c♯ strikes the editor as more euphonious.
 - mm. 17, (and subsequent recurrences of the *ritornello*), Organo, note 2 figured ♯.
 - m. 25, Canto 1, note 6 appears as d' in the ms.
 - m. 26, Canto 2, syllable -a of *mea* falls on the first ♩ of this measure.
 - m. 32, Violin 2, Canto 2, both read ♩ in ms.
 - m. 41, Tenor reads ♩ rather than ♩ ♩
 - m. 47, Basso, note 4. A flatted passing note (c♭) seems at least as likely as a sharp.
 - mm. 56-7, Organo, figures displaced one position to the left.
 - mm. 67-8, Canto 1, notes 3 and 1: e" slurred to d". Rutter notes that the tablature has two e"s tied.
 - mm. 67-8, Organo, figures displaced one position to the left.
 - m. 73, Organo, note 2, figured 6.
 - mm. 72-82, Canto duet. Some modern editors have introduced g♯ in a number of places in this passage, partly on the basis of the erroneous figure 6 in m. 73. The g♯s are clearly marked, the only presumed lack being m. 80, Canto 2, note 3 (see below).
 - m. 80, Canto 2, note 3. Rutter indicates that the g♯, lacking in the part, is present in the tablature.
 - m. 90, Organo, note appears as b.
 - m. 125, Alto, note 2, d' in ms. The line sounds unconvincing and this note has been emended to f♯ by analogy to m. 127, Canto 1.
 - m. 136, Canto 2, ♯ has been added by a later hand. The ♯ appears in the Violino 2 part, but is not figured in the Organo part.
 - m. 141, Tenor, note 2 appears as ♩ in ms.
 - m. 158, Organo, note 2 is unclear. It straddles the B-line, but reaches to the bottom line of the staff. A is called for harmonically.
 - m. 174, Basso, note 5 is d'. While not impossible in terms of line, and perhaps desirable in terms of range, e' fits the sequence better.
 - m. 175, Basso, note 2. g in part, but Rutter notes that it appears as g♯ in the tablature.
 - m. 203, Violin 2. These three notes are written a third high in the ms.
 - m. 236, Organo, note 2 appears as g in ms.
 - mm. 251-252, Alto, series of three ♩ on g', rather than two (one ♩ too many).
 - m. 257, Basso, note 2. c♭ is suggested on the basis of *una nota super la*, the sequential nature of the passage, and mere singability.
- In this instance I am convinced that an intended ♯ (or rather ♭ according to the usage of the time) is indeed lacking.
- m. 264, Organo, note 2 appears as B, but harmony and the figure 6 indicate that c♯ is required.
 - mm. 279-80, Organo, rhythm appears as ♩ ♩ in ms.
 - m. 281, Organo, note 2 appears as b in ms.

Accidentals have been retained as in the source. A number of redundant instances of c♯ have been suppressed. For the most part, these fall outside the staff and it is possible that they were regarded as necessary, the ♯s of the key signature applying only to the staff positions where they are placed (hence the duplication of ♯s in all possible staff positions in the original key signatures). If this practice (somewhat outmoded by the end of the 17th century) is in force, a number of instances where I have suggested c♯ (in the position of *una nota super la*) are bought for free. However, if this practice was intended, it has not been consistently applied as a greater number of instances of c♯ not so marked also occur. The suppressed ♯s are noted below:

- mm. 13, 115, 224, Viola 1 (These constitute one instance as the *Ritornello* is copied only once with the direction *ut supra* used to indicate repetitions.)
- mm. 19, 121, 230, Viola 1 (As above.)
- m. 28, Basso, note 2.
- m. 82, Canto 2, note 1 (This is the one occurrence of a redundant c♯ in a position marked by the key signature.)