

Magnificat Quinti Toni

Sebastián de Vivanco (c.1551-1622)
ed. Gareth Thomas



A I.

A II.

T I.

T II.

Bar.

B.

4

A I.

A II.

T I.

T II.

Bar.

B.

9

A I. ni - ma me - a Do - - mi - - num.

A II. num, a - ni - ma me - a Do - mi - num.

T I. me - a Do - - - - - mi - - - num.

T II. a - ni - ma me - a Do - - - - mi - num.

Bar. Do - mi - num, a - ni - ma me - a Do - - - mi - num.

B. me - a Do - - - mi - num, Do - mi - - - num.

Et e - xul - ta - vit spi - ri - tus me - us in De - o sa - lu - ta - ri me - o.

14

A I. Qui - a re - spe - - xit hu - mi - li -

A II. Qui - a re - spe - - - - - xit

T I. Qui - a re - spe - - - - - xit

T II. Qui - a re - spe - xit hu -

Bar. Qui - a

B. Qui - a re -

E - su - ri - en - tes im - ple - vit bo - nis: et di - vi - tes di - mi - sit in - a - nes.

119a

A I. Su - sce - pit

A II. Su - sce - pit Is - ra - el

T. Su - sce - pit Is - ra -

Bar. Su - sce - pit Is - ra -

B. Su - sce - pit Is -

125a

A I. Is - ra - el pu - e -

A II. pu - e -

T. el pu - e - rum su - um, pu - e - rum su -

Bar. el, su - sce - pit

B. ra - el pu - e - rum su -

ra - el pu - e - rum su -

*Vivanco provided two contrasting settings of the *Suscipit Israel* verse. For the alternative setting a4, please see the Appendix (p. 14).
Tenor I may be sung by a mixture of Baritones and redundant 2nd Tenors.

Si- cut e - rat in prin-ci - pi - o, et nunc, et sem- per, et in sae-cu - la sae-cu - lo - rum. A - men.

Editorial Notes

Source:

Liber Magnificarum (Artus Taberniel, Salamanca 1607)

Comments:

Text in italics and accidentals in brackets are editorial. Suitable *Musica ficta* is provided above the staff (though Directors need not feel bound to the editor's decisions if they prefer alternatives). Ligature and coloration brackets have been omitted to aid legibility.

Vivanco frequently provides two alternate settings of the same verse in the *Liber Magnificarum* to be used as desired. Typically, the first setting is more functional with fewer voices whilst the second is more contrapuntally ambitious and employs a larger ensemble. Both versions of the *Suscepit Israel* verse are given here, with the second 6-voice setting preferred in this edition. Here Vivanco includes a descending ostinato for one of the *Tenor* voices using the end of the plainsong formula. The first setting for 4 voices is found below and may be used as an alternative.

Bars 119-155a: Opposite configuration of *Tenor* voices in source (reversed by the editor to reflect their respective range and tessitura)

119b

Appendix

A I. Su - sce - pit Is - ra - el pu - e - rum.

T I. Su - sce - pit Is - ra - el pu - e - rum.

Bar. Su - sce - pit Is -

B.

125b

A I. su - um, pu - e - rum su - um,

T I. su - um, pu - e - rum su - um, pu - e - rum

Bar. ra - el pu - e - rum su - um, pu -

B. Su - sce - pit Is - ra - el pu -