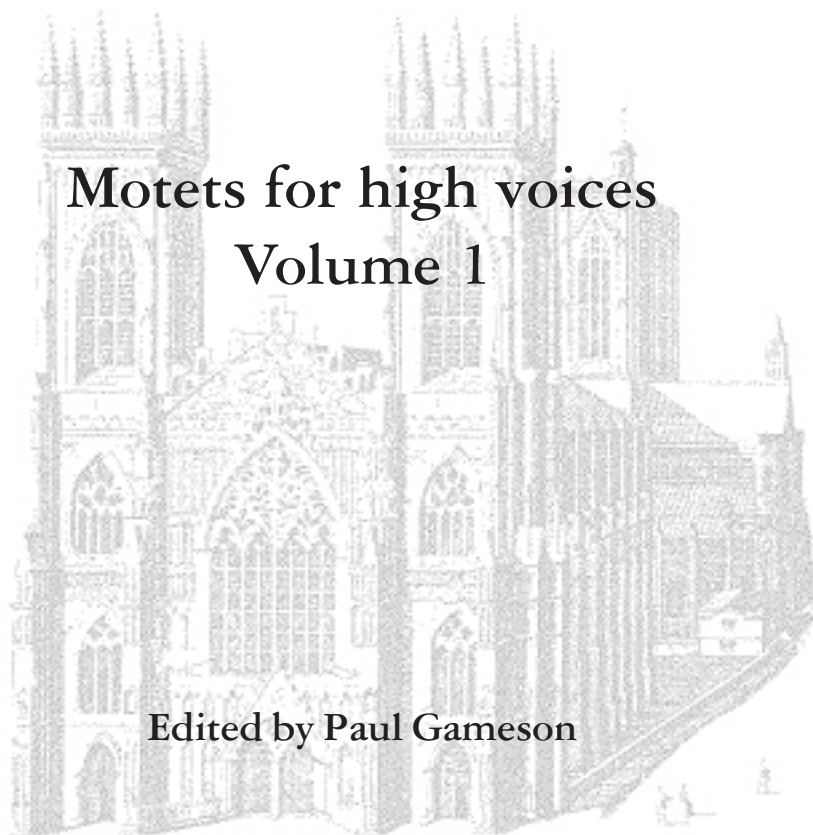


Y O R K 
E A R L Y
M U S I C
P R E S S

Jean-Baptiste Boësset
(1614 – 85)

Motets for high voices
Volume 1

Edited by Paul Gameson



in association with



THE UNIVERSITY *of York*



Jean-Baptiste Boësset

(1614 – 85)

Motets for mixed voices, Volume 1

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Introduction

Jean-Baptiste Boësset (1614 – 85) served Anne of Austria (King Louis XIV's mother and regent during Louis' minority) from 1643 to 1662, and Marie-Thérèse (Louis' queen) from 1660 to 1679.¹ He contributed to several *ballets de cour* during the 1640s – 60s, which included collaborations with Lully, but remained on the periphery of musical reorganization of the Chapelle Royale during the 1660s. Just eight sacred works are attributed to Boësset, and all are found in a large manuscript anthology of sacred music held in the Bibliothèque Nationale, Paris, shelfmark Rés MS Vma 571. These include three masses², a faux-bourdon psalm setting, and four motets. It is likely that Boësset's motets for mixed voices were intended for the private worship of Anne of Austria and Marie-Thérèse. Both queens boasted modest-sized musical households of about twenty singers, which were combined with the Chapelle Royale for special occasions.

The manuscript source, part of Sébastien de Brossard's collection donated to the Bibliothèque du Roi in 1726, was copied towards the end of the seventeenth century and reflects progressive music in France in the early part of that century, including the church musician Guillaume Bouzignac (c. 1587-c.1660), whose *concertato*-style works were never published but nevertheless well-known in Paris, and motets from publications featuring the earliest use of independent continuo line, Du Mont's *Cantica sacra* (1652) and Moulinié's *Meslanges* (1658). On grounds of musical style it is probable that many of the anonymous works in the manuscript are also by Boësset. Only one piece in this collection, *Salve Regina*, is attributed to Boësset, though *Domine salvum fac regem* is an arrangement of a four-part motet for unbroken voices by the composer.³ The vocal style of works in the manuscript and printed collections exudes melodic simplicity over virtuoso display and might almost be seen as a reaction against the flamboyance of Italian music, brought to France by the large number of itinerant Italian musicians from the 1640s.

Performance

Liturgical context

The Marian antiphons *Salve Regina* and *Regina coeli* and the Compline respond *In manus tuas Domine* are the only motets setting Proper texts. In common with practice in the rest of Europe, there was a trend to substitute Propers with para-liturgical texts. *Veni sponsa mea*, with a text from the Song of Songs, might be used for Marian or other virgin feasts (the opening text is used for the Antiphon for the Feast of the Common of virgins). Allowances were made elsewhere in the liturgy for the inclusion of other music. The short motets *Ave vere sanguis* and *Videntes te, Christe* were probably intended for use in Mass during the Elevation of the Host, between the Benedictus and Agnus Dei. It is likely that if an Elevation motet was sung, it replaced the Benedictus, and Boësset omits this movement in his three mass settings. The text 'Domine salvum fac regem' (Psalm 19, v.10, 'Save, Lord: let the king hear us when we call') was introduced during the reign of Louis XIII to conclude mass, and it upholds the sanctity of kingship.

¹ For further reading, see Norbert Dufourcq, *Jean-Baptiste de Boësset: un musicien, officier du roi et gentilhomme campagnard (1614-85)* (Paris, 1962); Yolande de Brossard, *La collection Sébastien de Brossard 1655 – 1730: Catalogue* (Paris, 1994); Denise Launay, *La musique religieuse en France du Concile de Trente à 1804* (Paris, 1993); and Paul Gameson, 'The Development of the French Few-voiced Continuo Motet' (PhD dissertation, University of York, 2002).

² See Jean-Baptiste Boësset: *Messe du troisième mode transposé, Messe du quatrième mode, Messe du Tiers*; ed. Paul Gameson (York, York Early Music Press, 2002).

³ See Jean-Baptiste Boësset: *Motets for high voices, Vol. 1*; ed. Paul Gameson (York, York Early Music Press, 2002).

Transposition and scoring

In contemporary Italian and German music, the use of high clef combinations including G₂ and F₃ known as *chiavette* implied that the piece was to be transposed down, usually by a fourth, though there is little evidence that such practice occurred in France. When considering Parisian pitch perhaps as low as $a' = 396$ Hz (such as Mersenne's 'Ton de Chapelle'), a typical transposition would place the music down a fifth for modern performers at $a' = 440$ Hz.⁴ The policy of this edition has been to choose pitches where the voices' ranges remain comfortable for modern performers: all but one of the motets have been left at the original pitch; *Salve Regina*, using the higher clefs G₂-C₂-C₃-F₃, has been transposed down a minor third.

There are no indications in the manuscript of solo or full indications, but printed sources often included directions to exploit the scoring contrasts if forces available permitted (anticipating the formal structure of *grand* and *petit chœur* in the Versailles *grand motet*). This contrast might be used to good effect, for instance, in the refrain (chorus) and verses (solo) of *Veni sponsa mea*.

Metre and tempo

Just two metres, both duple, are used in these motets. The duple metres are defined by the predominant unit of melodic movement and rate of harmonic change rather than the relationship between the note values, so a minim pulse in both signatures is the same, possibly *c.60*. This is evident in *Regina coeli*, which appears elsewhere in the manuscript arranged for four voices: the first time change occurs in bar 8 of the five-part version, and bar 9 of the four-part version.

Ornamentation

Several typical ornamental figures of the *air de cour* are written out in the music, the most common being the *avant son* (anticipation, either in a single voice or at a harmonic level), *port de voix* (a rising one-note grace note, with anapaestic underlay, sometimes with delayed resolution), and the *accent* (a grace-note involving a change of direction from main note to neighbour). The absence of other notated ornaments does not preclude their inclusion, though this would be impractical for more than one singer to a part. A *tremblement*, or trill, can be used on the thirds of chords at cadences and should begin on the main note (upper or lower). The simple melodic lines of the solo passages could be embellished with the ornaments mentioned above, and more Italian ornaments (mentioned in French vocal manuals). The tempo should reflect the fact that notated figures are ornamental not melodic, and be sung as if they were improvised, lightly and free; for instance, the *avant son* and *port de voix* could be over-dotted. The usually unwritten convention of *inégaie* is the most characteristic French rhythmic embellishment; it features the slight alteration to the length of certain note pairs, usually the fastest notes in the tempo (quavers in C) and moving in stepwise motion.

⁴ Michael Lindley, 'Temperament' in Stanley Sadie, ed., *The New Grove Dictionary of Music and Musicians*, 2nd edition (London, 2001): 25, 248 – 268. Mersenne (*Harmonie Universelle* (Paris, 1636)) contrasts the 'Ton de la chapelle' with the 'Ton de la chambre' (at $a' = 464$ Hz). Complaints that there is no uniform pitch are made by two writers: Mersenne and André Maugars (*Response faite à un curieux, sur le sentiment de la musique d'Italie* (Paris, 1639)).

Editorial procedure

Prefatory staves show original clefs, keys and time signatures, followed by editorial nomenclature. The lower vocal line and continuo share the same staff. In the source, vertical lines clearly indicate when the voice should be silent. Original time signatures are generally used, though where modern signatures and change of note value are preferred, the original is included above the staff. Barring has been regularized. Original double bars have been retained. In final bars, if there is a fermata in one part, it is included in the other parts and noted in the commentary. In the source, typically quavers are beamed together for melismas and separately for single syllables: in the score they have been beamed according to modern use. Precautionary accidentals in the source are included in the score. Extra accidentals in the source that are redundant in modern musical convention are not acknowledged. Accidentals above the note are editorial indicating unnotated accidentals required by the rules of *musica ficta*. Abbreviated words, punctuation and spelling have been realised tacitly. Unclear underlay and words omitted in the source appear in italics.

Throughout the source a vertical tick is used to indicate when the bass sings or when the text is repeated; neither are included in the score. It is also used in the manner of a modern comma to suggest that voices finish the note early, usually when the solo voice has a shorter note; these are indicated in the score.

Source

Paris, Bibliothèque Nationale, Rés MS Vma 571.

Editorial commentary

Numbers refer to bar and superscript numbers to the beat within the bar

Abbreviations:

br	breve	sb	semibreve	m	minim
cr	crotchet	q	quaver		

1. Ave vere sanguis
f. 163v
bar lengths halved
2. Domine salvum fac regem
175r-175v
29³ bc repeat bar: m - m r (see D in b.12)
3. In manus tuas, Domine
162v-163r
4. Regina coeli
149v-150v
5. Salve Regina
54v-55r
bars 48-60 are scribbled out, with another ending at f. 56v by a different hand, who heads the section 'Suite [au] faute du Salve precedand de Mr Boesset'; however, both versions are identical.
76-7 bc underlay 'pia'
82³ T G sharp (no accidental)

6. Veni sponsa mea
131r-132v
Repeats are not written out but clearly indicated in the manuscript. No repeat is suggested at b.111, though one might be added if the refrain is treated as a chorus.
7. Videntes te, Christe
164r-164v

Texts and Translations

1. Ave vere sanguis

Ave vere sanguis pretiosi corporis Domini nostri Jesu Christe, qui pro nobis in lingo cruces effusus fuisti redemptio mundi.	<i>Hail most precious blood of the body of our Lord Jesus Christ which for us poured forth from the wood of the Cross as a redemption for the world.</i>
--	--

2. Domine salvum fac regem

Domine salvum fac regem; et exaudi nos in die qua invocaverimus te.	<i>Save, Lord: let the king hear us when we call.</i>
---	---

(Psalm 19/20, v.10)

3. In manus tuas, Domine

In manus tuas Domine, Commendo spiritum meum. Redemisti nos Domine, Deus veritatis.	<i>Into your hands o Lord, I commend my spirit. Save us, O Lord, true God.</i>
---	--

(Psalm 30/1, v .6; Respond, Compline)

4. Regina coeli

Regina coeli laetare, alleluia: Quia quem merusiti portare, alleluia: Resurrexit, sicut dixit, alleluia: Ora pro nobis Deum, alleluia	<i>Queen of heaven, rejoice, alleluia: for he whom thou wast worthy to bear, alleluia: has risen as he said, alleluia: Pray for us to God, alleluia.</i>
--	--

(Marian antiphon)

5. Salve Regina

Salve Regina, mater misericordiae: vita dulcedo, et spes nostra, salve. Ad te clamamus, exsules, filii Eavae. Ad te suspiramus, gementes et flentes in hac lacrimarum valle. Eia ergo, Advocata nostra, illos tuos misericordes oculos ad nos converte. Et Jesum, benedictum fructum ventris tui, nobis post hoc exilium ostende. O clemens: O pia: O dulcis Virgo Maria.	<i>All hail o queen, mother of mercy. Life, sweetness, and our hope, all hail. We, exiled sons of Eve, do cry unto thee. To thee we sigh, groaning and weeping in this vale of tears. Therefore o thou our Advocate, turn those thy merciful eyes unto us. And shew unto us after this exile blessed Jesus, the fruit of thy womb. O clement, o pitiful, o sweet virgin Mary.</i>
---	---

(Marian antiphon)

6. Veni sponsa mea

Veni sponsa mea, veni de Libano, Veni, coronaberis.

Tota pulchra es, amica mea, et macula non est in te.

Veni sponsa mea...

Oculi tui columbarum, sicut vita coccinea labia tua, Et eloquium tuum dulce, caput tuum ut Carmelus, absque ea quod intrinsecus latet.

Veni sponsa mea...

Anima mea liquefacta est ut dilectus locutus est, fulcite me floribus, stipate me malis, quia amore languo.

Come my bride, come with me from Lebanon, come with me and you shall be crowned. Thou art fair, my love, and there is no spot with thee.

Come my bride...

Your eyes are like a dove's, your lips are like a scarlet thread, and your mouth is sweet, and your head is like Carmel behind your veil.

Come my bride...

My soul failed me when my beloved spake, stay me up with flowers, comfort me with apples, for I languish with love.

(Song of Songs, 4: 8, 3; 2: 5)

7. Videntes te, Christe

Videntes te, Christe, in patibulo cruces vulneratum, juxta crucem, lachrimantes clamamus. O Christe, audi nos.

Seeing you, O Christ, wounded on the gibbet of the

Cross, we call to you, full of tears: O Christ, hear us.

1. Alleluia. O filii et filiae

Alleluia. O sons and daughters, the King of heaven, the King of glory,
this day did rise from the dead. Alleluia! Alleluia!

On that first Easter morning, the faithful women went to the tomb
bearing Jesus' body. Alleluia! Alleluia!

"See, Thomas, see my side, feet and hands: do not be faithless." Alleluia! Alleluia!

Musical score for Soprano I, Soprano II, Soprano III, Alto, Bass, and Basso continuo. The score is in 3/2 time and B-flat major. Soprano III has the lyrics: Al - le - lu - ia, al - le - lu - ia, al - le - lu -

Musical score for Soprano I, Soprano II, Soprano III, Alto, Bass, and Basso continuo. The score is in 3/2 time and B-flat major. The lyrics for Soprano I are: Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia. The lyrics for Soprano II are: Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia. The lyrics for Soprano III are: ia. Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia. The lyrics for Alto are: Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia. The lyrics for Bass are: Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia. The lyrics for Basso continuo are: Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.

15

O fi - li - i et fi - li - ae, Rex coe - les - tis, Rex glo - ri -

O fi - li - i et fi - li - ae, Rex coe - les - tis, Rex glo - ri -

O fi - li - i et fi - li - ae, Rex coe - les - tis, Rex glo - ri -

O fi - li - i et fi - li - ae, Rex coe - les - tis, Rex glo - ri -

23

ae, Mor - te sur - re - xit ho - di - e, al - le - lu - ia. Al - le - lu -

ae, Mor - te sur - re - xit ho - di - e, al - le - lu - ia. Al - le - lu -

ae, Al - le - lu -

Al - le - lu -

ae, Al - le - lu -

31

ia, al - le - lu - ia, al - le - lu - ia. Al - le - lu - ia, al - le - lu - ia, al -

ia, al - le - lu - ia, al - le - lu - ia.

ia, al - le - lu - ia, al - le - lu - ia.

ia, al - le - lu - ia, al - le - lu - ia.

ia, al - le - lu - ia, al - le - lu - ia.

40

le - lu - ia. Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.

Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.

Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.

Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.

Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.

Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.

49

Et ma - ne pri - ma sab - ba - ti,

Et ma - ne pri - ma sab - ba - ti, Ad os - ti - um mo - nu - men -

Et ma - ne pri - ma sab - ba - ti,

Et ma - ne pri - ma sab - ba - ti,

Et ma - ne pri - ma sab - ba - ti,

Et ma - ne pri - ma sab - ba - ti,

57

Ac - ces - se - runt dis - ci - pu - li, al - le - lu - ia.

ti Ac - ces - se - runt dis - ci - pu - li, al - le - lu - ia.

Ac - ces - se - runt dis - ci - pu - li, al - le - lu - ia. Al -

Ac - ces - se - runt dis - ci - pu - li, al - le - lu - ia.

Ac - ces - se - runt dis - ci - pu - li, al - le - lu - ia.

Ac - ces - se - runt dis - ci - pu - li, al - le - lu - ia.

89

Al - le - lu - ia, al - le - lu - ia, al -
 Al - le - lu - ia, al - le - lu - ia, al -
 lus, al - le - lu - ia. Al - le - lu - ia, al - le - lu - ia, al -
 Al - le - lu - ia, al - le - lu - ia, al -
 Al - le - lu - ia, al - le - lu - ia, al -

96

le - lu - ia. Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia. Al -
 le - lu - ia. Al -
 le - lu - ia.
 le - lu - ia. Al -
 le - lu - ia. Al -

104

le - lu - ia, al - le - lu - ia, al - le - lu - ia.
 le - lu - ia, al - le - lu - ia, al - le - lu - ia.
 Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.
 le - lu - ia, al - le - lu - ia, al - le - lu - ia.
 le - lu - ia, al - le - lu - ia, al - le - lu - ia.

2. Anna mater matris redemptoris

Anna, mother of the mother of our redeemer,
 Anna, most noble mother, you who now reigning with
 angels is crowned with glory, be mindful of us.
 O most holy Anna, pour out your prayers so
 that we are able to join with this your company.

Soprano I An - na ma - ter ma - tris re - demp - to - ris nos - tri, An -

Soprano II An - na ma - ter

Soprano III

Alto

Bass

Basso Continuo

na ma - ter ma - tris re - demp - to - ris nos - tri, re - demp - to - ris nos -

ma - tris re - demp - to - ris nos - tri, re - demp - to - ris nos -

An -

An - na ma - ter ma - tris re - demp - to - ris

An - na ma - ter ma - tris re - demp - to - ris nos -

11

- - tri, An - na ma - tro - na no - bi - lis - si - ma, quae iam reg - nas cum an - ge -
 tri, An - na ma - tro - na no - bi - lis - si - ma,
 - na ma - tro - na no - bi - lis - si - ma, no - bi - lis - si - ma,
 nos - tri, An - na ma - tro - na no - bi - lis - si - ma,
 tri, An - na ma - tro - na no - bi - lis - si - ma,

16

lis, co - ro - na - ta, co - ro - na - ta in glo - ri - a,
 quae iam reg - nas cum an - ge - lis, co - ro -
 quae iam reg - nas cum an - ge - lis, co - ro - na - ta in glo - ri - a, co - ro -
 quae iam reg - nas cum an - ge - lis, co - ro -
 quae iam reg - nas cum an - ge - lis, co - ro -

21

na - ta in glo - ri - a, co - ro - na - ta in glo - ri - a, u - bi nos -
 na - ta in glo - ri - a, co - ro - na - ta in glo - ri - a,
 na - ta in glo - ri - a, co - ro - na - ta in glo - ri - a,
 na - ta in glo - ri - a, co - ro - na - ta in glo - ri - a,

u - bi nos - tri me - mor,
 tri me - mor es - to, u - bi nos - tri me - mor es - to,
 u - bi nos - tri me - mor es - to,
 me - mor es - to, u - bi nos - tri me - mor es - to,
 u - bi nos - tri me - mor es - to,

me - mor es - to. O An - na sanc - tis - si - ma,
 u - bi nos - tri me - mor es - to. O
 u - bi nos - tri me - mor es - to. O An - na sanc - tis -
 u - bi nos - tri me - mor es - to. O An -
 u - bi nos - tri me - mor, me - mor es - to. O An -

O An - na sanc - tis - si - ma, sanc - tis - si - ma,
 An - na sanc - tis - si - ma, O An - na sanc - tis - si -
 - si - ma, O An - na sanc - tis - si - ma, O An - na sanc - tis - si -
 na sanc - tis - si - ma, O An - na sanc - tis - si -
 na sanc - tis - si - ma, O An - na sanc - tis - si -

44

fun - de pre - ces pro no - bis, pro no - bis,
 ma, fun - de pre - ces pro no - bis
 ma, fun - de pre - ces pro no - bis ut pos - si - mus il - lic tu -
 ma, fun - de pre - ces pro no - bis
 ma, fun - de pre - ces pro no - bis

50

ut pos - si - mus il - lic tu - o so - ci -
 ut pos - si - mus il - lic tu - o so - ci -
 o so - ci - a - ri col - le - gi - o, so - ci - a - ri col -
 ut pos - si - mus il - lic tu - o
 ut pos - si - mus il - lic tu - o so - ci - a -

56

Fine

a - ri col - le - gi - o, col - le - gi - o. O An -
 a - ri col - le - gi - o, col - le - gi - o, col - le - gi - o.
 le - gi - o, so - ci - a - ri col - le - gi - o.
 so - ci - a - ri col - le - gi - o, col - le - gi - o.
 ri col - le - gi - o, col - le - gi - o.

3. Ave Maria

Hail Mary, full of grace: our Lord is with thee:
 blessed art thou among women, and blessed is the fruit of thy womb, Jesus.
 Holy Mary, mother of God, pray for us sinners, now, and in the hour of our death. Amen.

Soprano I
A - ve Ma - ri - a, gra - ti - a, gra - ti - a, gra - ti - a

Soprano II
A - ve Ma - ri - a, gra - ti - a

Alto

Bass

Basso Continuo

5
a - ple - na, Do - mi - nus te - cum, be - ne - dic - ta tu in

ple - na, Do - mi - nus, Do - mi - nus te - cum, be - ne - dic - ta tu in

Do - mi - nus, Do - mi - nus te - cum, be - ne - dic - ta tu in

Do - mi - nus, Do - mi - nus te - cum, be - ne - dic - ta tu in

10
mu - li - e - ri - bus, et be - ne - dic - tus fruc - tus ven - tris tu - i,

mu - li - e - ri - bus, et be - ne -

mu - li - e - ri - bus, et

mu - li - e - ri - bus,

14

et be - ne - dic - tus fruc - tus ven - tris tu - i,
 dic - tus fruc - tus ven - tris tu - i, fruc - tus ven - tris tu - i, et be - ne -
 be - ne - dic - tus fruc - tus ven - tris tu - i, fruc - tus ven - tris,
 et be - ne - dic - tus fruc - tus ven - tris tu - i,

18

et be - ne - dic - tus fruc - tus ven - tris tu - i, et be - ne - dic - tus fruc - tus
 dic - tus fruc - tus ven - tris tu - i, et be - ne - dic - tus fruc - tus
 et be - ne - dic - tus fruc - tus ven -
 et be - ne - dic - tus fruc - tus, et be - ne - dic - tus fruc - tus, fruc - tus

22

ven - tris tu - i, Je - sus. Sanc - ta Ma - ri - a, Ma - ri -
 - ven - tris tu - i, Je - sus. Sanc - ta Ma -
 tris, ven - tris tu - i, Je - sus. Sanc - ta Ma -
 ven - tris tu - i, Je - sus. Sanc - ta Ma -

- a, Ma - ter De - i, o - ra pro no - bis pec - ca - to - ri - bus, o -
 ri - a, Ma - ter De - i, o - ra pro no - bis pec - ca - to - ri - bus, o -
 ri - a, Ma - ter De - i, o -
 ri - a, Ma - ter De - i, o -

ra pro no - bis, pro no - bis pec - ca - to - ri - bus, nunc
 ra pro no - bis, pro no - bis pec - ca - to - ri - bus,
 ra pro no - bis, pro no - bis pec - ca - to - ri - bus,
 ra pro no - bis, pro no - bis pec - ca - to - ri - bus,

et in ho - ra mor - tis, mor - tis nos - trae,
 nunc et in ho - ra mor - tis nos - trae, nunc et
 nunc et
 nunc et

40

nunc et in ho - ra mor - tis, mor -
 in ho - ra mor - tis nos - trae, nunc et in ho - ra mor -
 in ho - ra mor - tis nos - trae, et in ho - ra mor - tis,
 in ho - ra mor - tis nos - trae, nunc et in ho - ra mor - tis,

44

- tis nos - trae. A - - - - -
 tis nos - trae.
 mor - tis nos - trae.
 mor - tis nos - trae. A - - - - - men, A - - - - -

49

men, A - - - - - men.
 A - - - - - men.
 A - - - - - men.
 - - - - - men, A - - - - - men.

4. Domine salvum fac regem

Save, Lord: let the king hear us when we call.

Soprano I
Do - mi - ne sal - vum fac re - gem, Do - mi - ne sal - vum fac

Soprano II
Do - mi - ne sal - vum fac re -

Alto
sal -

Bass
sal -

Basso Continuo

re - gem, Do - mi - ne, Do - mi - ne sal - vum, sal -

gem, fac re - gem,
vum fac re - gem, Do - mi - ne, Do - mi - ne sal - vum, sal - vum, sal -

vum fac re - gem,
vum fac re - gem,

vum fac re - gem, Do - mi - ne sal - vum fac re -

Do - mi - ne sal - vum, Do - mi - ne sal - vum fac re -

vum fac re - gem, Do - mi - ne sal - vum, sal - vum fac re -

Do - mi - ne, Do - mi - ne sal - vum fac re - gem, fac re -

5. Magnificat

My soul doth magnify the Lord: and my spirit hath rejoiced in God my Saviour. For he hath regarded: the lowliness of his handmaiden. For behold from henceforth: all generations shall call me blessed. For he that is mighty hath magnified me: and holy is his Name. And his mercy is on them that fear him: throughout all generations. He hath shewed strength with his arm: he hath scattered the proud in the imagination of their hearts. He hath put down the mighty from their seat: and hath exalted the humble and meek. He hath filled the hungry with good things: and the rich he hath sent empty away. He remembering his mercy hath holpen his servant Israel: as he promised to our forefathers, Abraham and his seed, for ever. Glory be to the Father, and to the Son: and to the Holy Ghost. As it was in the beginning, is now, and ever shall be: world without end. Amen.

Soprano I
Mag-ni - fi - cat a - ni - ma, a - ni - ma me - a Do - mi - num,

Soprano II
Mag - ni - fi - cat a - ni -

Alto
Mag - ni - fi - cat a - ni -

Bass
Mag - ni - fi - cat a - ni -

Basso continuo

5
a - ni - ma, a - ni - ma me - a Do - mi - num. Et

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

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

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

10

ex - ul - ta - vit spi - ri - tus me - us, spi - ri - tus me - us

Et ex - ul - ta - vit spi - ri - tus me - us in De -

in De -

in De -

15

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

o, in De - o sa - lu - ta - ri me - o, sa - lu - ta - ri me - o.

o, in De - o sa - lu - ta - ri me - o.

o, in De - o sa - lu - ta - ri me - o.

20

- Qui - a re - spex - it hu - mi - li - ta - tem an - cil - lae su -

Qui - a re - spex - it hu - mi - li - ta - tem an - cil -

25

ae: ec - ce e - nim ex hoc be - a - tam me di -
 - lae su - ae: ec - ce e - nim ex hoc be - a - tam me di -
 ec - ce e - nim ex hoc be - a - tam me di -
 ec - ce e - nim ex hoc be - a - tam me di -

30

cent om - nes ge - ne - ra - ti - o - nes. Qui - a fe -
 cent om - nes ge - ne - ra - ti - o - nes.
 cent om - nes ge - ne - ra - ti - o - nes.
 cent om - nes ge - ne - ra - ti - o - nes.

35

cit mi - hi mag - na qui po - tens est: et sanc - tum
 et sanc - tum, et sanc - tum
 et sanc - tum, et sanc - tum
 et sanc - tum, et sanc - tum

40

no-men e - ius. Et mi-se-ri-cor - di - a e - ius a pro-ge - ni -

no-men e - ius.

no-men e - ius.

no-men e - ius.

46

e in pro-ge - ni - es ti - men - ti - bus e - um.

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

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

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

51

Fe - cit po - ten - ti - am in bra - chi - o su - o: dis -

Fe - cit po - ten - ti - am in bra - chi - o su - o: dis -

in bra - chi - o su - o: dis -

dis -

56

per - sit su - per - bos men - te cor - dis su - i, men - te cor - dis

per - sit su - per - bos men - te cor - dis su - i, men - te cor - dis

per - sit su - per - bos men - te cor - dis su - i, men - te cor - dis

per - sit su - per - bos men - te cor - dis su - i, men - te cor - dis

61

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

su - i, men - te cor - dis su - i. De - po - su -

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

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

67

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

it po - ten - tes de se - de, et ex - al - ta -

et ex - al - ta - vit, et ex - al - ta -

et ex - al - ta - vit, et ex - al - ta -

72

- vit hu - mi - les. E - su - ri - en - tes im - ple - vit
 - vit hu - mi - les.
 - vit hu - mi - les.
 vit hu - mi - les.

77

bo - nis: et di - vi - tes, et di - vi - tes di - mi - sit in - a - nes, et
 et di - vi - tes, et di - vi - tes di - mi - sit in - a - nes, et
 et di - vi - tes, et di - vi - tes di - mi - sit in - a - nes,
 et di - vi - tes, et di - vi - tes di - mi - sit in - a - nes,

82

di - vi - tes, et di - vi - tes di - mi - sit in - a - nes.
 di - vi - tes, et di - vi - tes di - mi - sit in - a - nes.
 et di - vi - tes di - mi - sit in - a - nes.
 et di - vi - tes di - mi - sit in - a - nes.

88

re -

Sus - ce - pit Is - ra - el pu - e - rum su - um, re - cor - da -

re - cor - da -

re - cor -

93

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

tus mi - se - ri - cor - di - ae, mi - se - ri - cor - di - ae su - ae.

tus mi - se - ri - cor - di - ae, mi - se - ri - cor - di - ae su - ae.

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

98

Si - cut lo - cu - tus est ad pa - tres nos - tros, ad pa - tres nos - tros, A - bra - ham et

A - bra - ham et

A - bra - ham et

A - bra - ham et

104

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

109

Glo - ri - a Pa - tri, et Fi - li - o, et Spi - ri - tu - i

115

Sanc - to. Si - cut e - rat in prin - ci - pi - o, et nunc, et sem -
 Si - cut e - rat in prin - ci - pi - o, et nunc, et sem -
 Si - cut e - rat in prin - ci - pi - o, et nunc, et sem -
 Si - cut e - rat in prin - ci - pi - o, et nunc, et sem -
 Si - cut e - rat in prin - ci - pi - o, et nunc, et sem -

121

per, et in sae - cu - la sae - cu - lo - rum. A - men, et in sae - cu -
 per, et in sae - cu - la sae - cu - lo - rum, A - men, et in sae - cu -
 per, et in sae - cu -
 per, et in sae - cu -

125

la sae - cu - lo - rum. A - men, sae - cu - lo - rum. A - men.
 la sae - cu - lo - rum, A - men, sae - cu - lo - rum. A - men.
 la sae - cu - lo - rum. A - men, sae - cu - lo - rum. A - men.
 la sae - cu - lo - rum. A - men, sae - cu - lo - rum. A - men.

6. O Crux ave, spes unica

Hail, O cross, our only hope this passiontide; increase the devotion of the godly, and forgive the transgression of the guilty.

Musical score for the first system, featuring five staves: Soprano I, Soprano II, Alto, Bass, and Basso continuo. The lyrics are: O Crux a - ve, O Crux a - ve, O Crux a - ve, spes

Musical score for the second system, featuring five staves. The lyrics are: O Crux a - ve, spes u - ni - ca, spes u - ni - ca, - u - ni - ca, spes u - ni - ca, spes, a - ve, spes u - ni - ca, Hoc

Musical score for the third system, featuring five staves. The lyrics are: Hoc Pas - si - o - nis tem - po - Hoc Pas - si - o - nis tem - po - Hoc Pas - si - o - nis tem - po - Pas - si - o - nis tem - po -

20

re: Au - ge pi - is, au - ge pi - is jus - ti -
 re: Au - ge pi - is jus -
 re: Au - ge
 re: Au - ge pi - is
 re: Au - ge pi - is jus -

27

- ti - am, Re - is - que do - na,
 ti - am, Re -
 pi - is jus - ti - ti - am, Re - is - que do - na
 jus - ti - ti - am, Re - is - que do - na,
 jus - ti - ti - am, Re - is - que do - na,
 re - is - que do - na, do - na ve - ni - am.

34

re - is - que do - na ve - ni - am.
 - is - que do - na ve - ni - am.
 ve - ni - am, re - is - que do - na ve - ni - am.
 re - is - que do - na, do - na ve - ni - am.

7. Popule meus

O my people, what have I done unto thee, or wherein have I wearied thee? Testify against me.
 Because I brought thee forth from the land of Egypt: thou hast prepared a cross for thy saviour.
 Because I did scourge Egypt for thy sake: and thou hast scourged me and delivered me up.

Musical score for the first system of 'Popule meus'. It features five staves: Soprano I, Soprano II, Alto, Bass, and Basso continuo. The lyrics are: Po - pu - le me - us, quid

Musical score for the second system of 'Popule meus', starting at measure 6. It features five staves: Soprano I, Soprano II, Alto, Bass, and Basso continuo. The lyrics are: fe - ci ti - bi? aut in quo con - tri - quid fe - ci ti - bi? aut in quo con - tri - fe - ci ti - bi? aut

Musical score for the third system of 'Popule meus', starting at measure 11. It features five staves: Soprano I, Soprano II, Alto, Bass, and Basso continuo. The lyrics are: sta - vi te? re - spon - de mi - hi. sta - vi te? re - spon - de mi - hi. in quo con - tri - sta - vi te? re - spon - de, re - spon - de mi - hi. sta - vi te? re - spon - de mi - hi.

18

Qui - a e - du - xi te de ter - ra, de

Qui -

Qui - a e - du

Qui - a e -

25

ter - ra, de ter - ra Ae - gip - ti, Ae -

a e - du - xi te de ter - ra, de ter - ra, Ae -

- xi te de - ter - ra, de ter - ra Ae -

du - xi te de ter - ra, de ter - ra Ae -

32

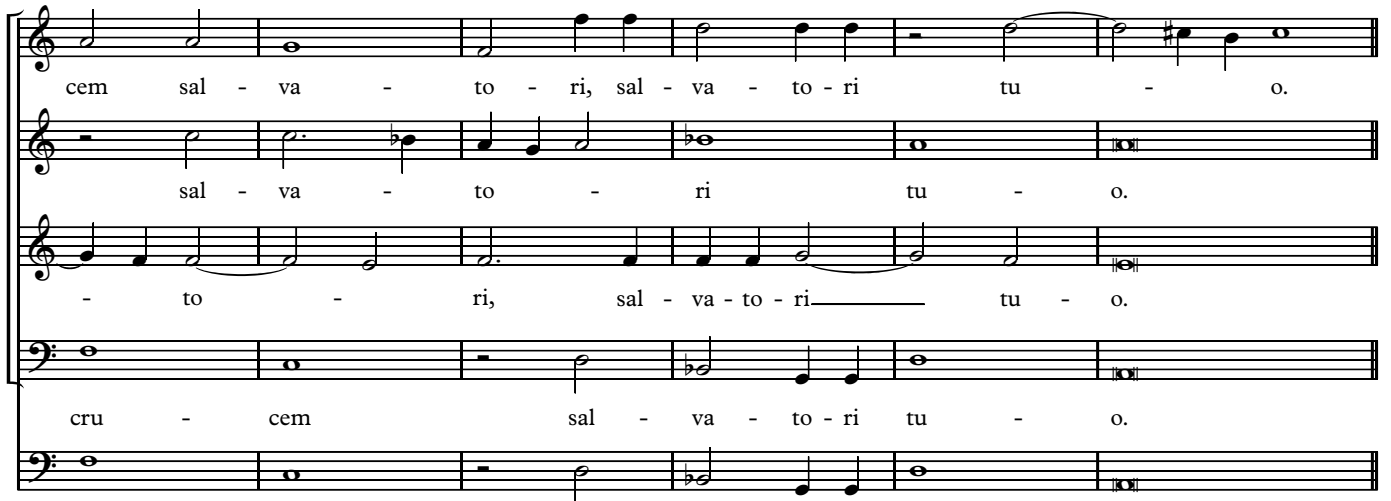
gip - ti: pa - ra - sti cru - cem, cru -

gip - ti:

gip - ti: pa - ra - sti cru - cem sal - va -

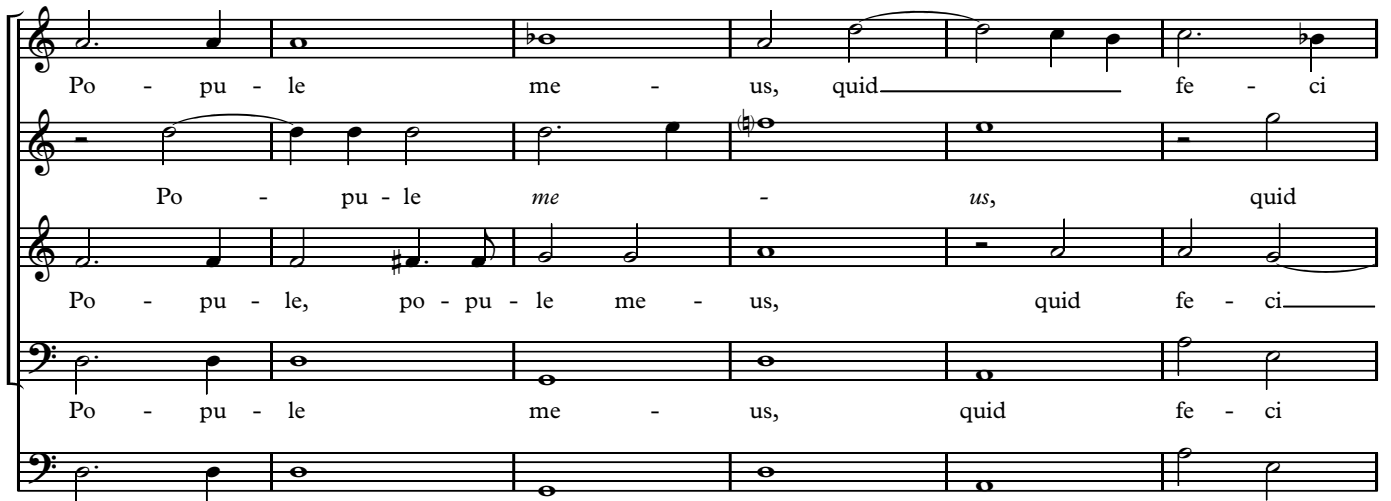
gip - ti: pa - ra - sti

38



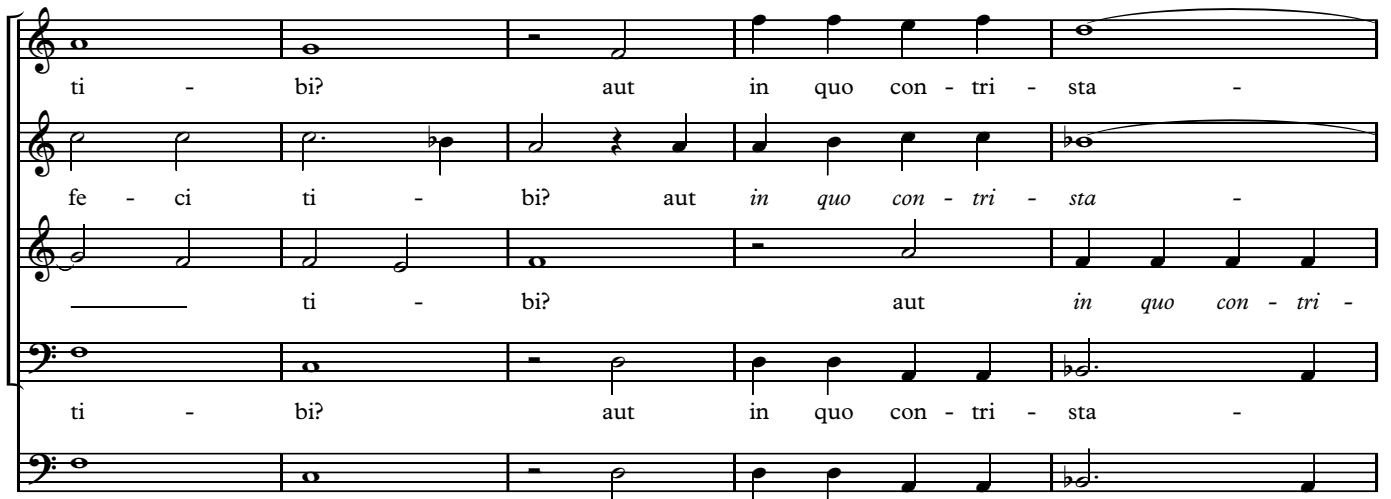
cem sal - va - to - ri, sal - va - to - ri tu - o.
 sal - va - to - ri tu - o.
 - to - ri, sal - va - to - ri tu - o.
 cru - cem sal - va - to - ri tu - o.

44



Po - pu - le me - us, quid fe - ci
 Po - pu - le me - us, quid
 Po - pu - le, po - pu - le me - us, quid fe - ci
 Po - pu - le me - us, quid fe - ci

50



ti - bi? aut in quo con - tri - sta -
 fe - ci ti - bi? aut in quo con - tri - sta -
 ti - bi? aut in quo con - tri -
 ti - bi? aut in quo con - tri - sta -

55

- vi te? re - spon - de mi - hi.
 - vi te? re - spon - de mi - hi.
 sta - vi te? re - spon - de, re - spon - de mi - hi.
 - vi te? re - spon - de mi - hi.

61

Prop - ter te fla - gel - la - vi,
 Prop - ter te
 Prop - ter te fla - gel - la - vi
 Prop - ter te
 Prop - ter te

66

fla - gel - la - vi Ae - gip - tum:
 fla - gel - la - vi Ae - gip - tum:
 Ae - gip - tum, Ae - gip - tum:
 - fla - gel - la - vi Ae - gip - tum:

72

et tu me fla - gel - la - tum, fla - gel - la -
et tu me fla - gel - la -

77

tu me fla - gel - la - tum
et tu me fla - gel - la -
tum tra - di - dis - ti, tu me fla - gel -
tum tra - di - dis - ti, tu me fla - gel -

82

tra - di - dis - ti.
- tum tra - di - dis - ti.
la - tum tra - di - dis - ti.
la - tum tra - di - dis - ti.

8. Tu es Petrus

Thou art Peter, and upon this rock
I will build my church; and the gates of Hades
shall not prevail against it. Amen.

Musical score for the first system of "Tu es Petrus". The score is written for Soprano I, Soprano II, Soprano III, Alto, Bass, and Basso Continuo. The time signature is common time (C). The key signature has one sharp (F#). The lyrics are: "Tu es Pe - trus, et su - per hanc pe -".

Musical score for the second system of "Tu es Petrus". The score continues from the first system. The lyrics are: "tram ae-di-fi - ca - bo Ec-cle-si - Pe - trus, et su - per, et su - per hanc pe - tram".

10

am me - am, ae - di - fi - ca - bo,

ae - di - fi - ca - bo Ec - cle - si - am me - am, ae - di - fi -

ae - di - fi - ca - bo Ec - cle - si - am me - am, ae - di - fi -

ae - di - fi - ca - bo Ec - cle - si - am me - am, ae - di - fi - ca -

ae - di - fi - ca - bo Ec - cle - si - am me - am, ae - di - fi -

14

ae - di - fi - ca - bo Ec - cle - si -

ca - bo Ec - cle - si - am me - am,

ca - bo, ae - di - fi - ca - bo Ec - cle - si - am me - am,

bo Ec - cle - si - am me - am,

ca - bo Ec - cle - si - am me - am,

18

am, Ec - cle - si - am me - am,

ae - di - fi - ca - bo Ec - cle - si - am me -

ae - di - fi - ca - bo Ec - cle - si - am me -

ae - di - fi - ca - bo Ec - cle - si - am me -

ae - di - fi - ca - bo Ec - cle - si - am me -

22

et por-tae in-fe-ri non prae-va-le-bunt ad-ver-sus e-am,
 am, et por-tae in-fe-ri, et
 am, et por-tae in-fe-ri, et
 am, et por-tae in-fe-ri,
 am, et

27

ad-por-tae in-fe-ri non prae-va-le-bunt ad-ver-sus e-
 por-tae in-fe-ri non prae-va-le-bunt ad-ver-sus e-
 in-fe-ri, non prae-va-le-bunt ad-ver-sus e-
 por-tae in-fe-ri non prae-va-le-bunt ad-ver-sus e-

31

ver-sus e-am. A-men.
 am. A-men.
 am, ad-ver-sus e-am. A-men.
 am, ad-ver-sus e-am. A-men.
 am, ad-ver-sus e-am. A-men.

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