FILIPE DE MAGALHÃES

c.1571 – 1652

Magnificat Sexti Toni

[odd verses]

for 4 voices
Filipe de Magalhães was born in Azeitão around 1571 and died in Lisbon in 1652. He was the son of António Gomes and Filipa Fernandes being a student of Manuel Mendes at the Évora Cathedral claustra. He was ordained to the priesthood in Évora in 1585, his name being present in the Cathedral’s musicians list of 1590. After the death of archbishop D. Teotónio de Bragança in 1602 he moved to Lisbon, as a singer in the Royal Chapel occupying simultaneously the post of chapel master at the Misericórdia. Magalhães was held in high regard by his former master, Manuel Mendes, who in 1605 left him all his music books. Magalhães was appointed master of the Royal Chapel on 27 March 1623, occupying this post for fifteen years until his retirement (15 March 1641) with a salary of 80.000 réis and five moios of wheat.

The composer published three works: the Cantus ecclesiasticus (first printed in Lisbon, 1614) the collection of Magnificat and book of masses, both printed in Lisbon in 1636. Besides these works, other compositions by him survive in manuscripts in Portugal and Spain. In the catalogue of King John IV musical library appeared a mass for eight voices, motets, psalms and a villancico, all lost.

In 1636 Magalhães published his Cantica Beatissimae Virginis, a collection of sixteenth Magnificat settings (in the eight tones, setting odd and even verses) printed in Lisbon at the Craesbeeck workshop. Magalhães’s Magnificat Sexti Toni, for four voices, sets the odd verses of the canticle to polyphony. It occupies the folios 31v to 37v of the print.

In this edition clefs were used according to the modern practice, with the g2 clef corresponding in the transcription to the c1 (in the case of the superius) and c3 (in the case of the altus) clefs, the g2 clef transposed to the lower octave was used for the c4 (in the case of the tenor) clef, and the F4 clef was maintained in the case of the bassus. Original note values of the source were kept in this edition, with the work being transposed a second higher from the source. The final notes were figured in order to complete the measure where they occur. The ligatures were marked according to the conventional way, with the use of the horizontal square bracket, whole, in the case of ligature, and truncated, in the case of coloration. The occurrence of accidental signs present in the source was reproduced, being omitted in this case those after the first, according to the modern convention. Editorial accidentals and the following were placed over the staff, in a smaller size than the accident present in the source, affecting the respective note. Cautionary accidentals deemed necessary were also added over the staff in a smaller size between curved brackets. The orthography has been regularized with the use of capital letters and the syllabic division of the texts according to the modern convention.

Filipe de Magalhães
Magnificat Sexti Toni edition by Luís Henriques
Évora Canto Mensurable editions 2021
MAGNIFICAT SEXTI TONI

[ ODD VERSES ]

FILIPE DE MAGALHÃES
(c.1571-1652)

Cantica Beatissimae Virginis (Lisbon, 1636), ff. 31v-37r

Superius

Altus

Tenor

Bassus

Animam mea Dominum, animam mea Dominum, animam mea Dominum,
Qui a respexit humilitatem ancillae,