



FRANCESCO  
SORIANO

c.15 – 15

*Magnificat Primi Toni*

[odd verses]  
for 4 voices

## FRANCESCO SORIANO (c.1548-1621)

*Magnificat Primi Toni* [odd verses], 4vv.

Francesco Soriano was born in Soriano, near Viterbo, probably in 1548 or 1549, and died in Rome on 19 July 1621. He was a choirboy at San Giovanni in Laterano during the period Palestrina was chapel master. He was ordained to the priesthood around 1574 and from May 1570 to January 1581 he occupied the post of chapel master at the Rome church of San Luigi dei Francesi. He then moved to Mantua where he served as master from 1581 to 1586. In 1586 Soriano returned to Rome as chapel master at Santa Maria Maggiore, occupying that post until May 1589, during 1595, and from 1601 to 1603. He was also a canon at the basilica. From 1599 to 1601 he served as chapel master at San Giovanni in Laterano and, from 1603 to his retirement in 1620, as chapel master of the Cappella Giulia. Soriano was a major figure in Roman musical life after Palestrina's death and was fully involved in the musical reformations of Catholic music, being appointed, together with Felice Anerio, to complete the revision of chant books begun in 1577 by Palestrina and Zoilo.

Soriano's musical output falls much in the imitative polyphonic style of Palestrina, also adopting the polychoral style, privileging homophonic textures, which generally made it easier to understand sung text. Besides the so-called *Editio Medicea* of the Roman Gradual (edited with Anerio), Soriano published a book of motets for eight voices, a book of masses for four to six, and eight voices, psalms and motets for eight, twelve and sixteen voices with continuo, a collection of Passions, *Magnificat*, and music *pro defunctis*.

Soriano's *Magnificat Primi Toni*, for four voices, was published in his collection *Passio D. N. Jesu Christi secundum quatuor evangelistas... Magnificat sexdecim....*, printed in Rome by Luca Antonio Soldi in 1619, occupying the folios 40-43. This edition corresponds to the odd verses for Tone I of the Marian canticle.

## EDITION NOTES

In this edition clefs were used according to the modern practice, with the g2 clef corresponding in the transcription to the g2 (in the case of the *superius*) and c1 (in the case of the *altus*) clefs, the g2 clef transposed to the lower octave was used for the c3 (in the case of the *tenor*) clef, and the F4 clef was used for the c4 (in the case of the *bassus*). Original note values of the source were kept in this edition, with the work being transposed a second lower 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.

Francesco Soriano  
*Magnificat Primi Toni* [odd verses]

edition by Luís Henriques

Évora  
Canto Mensurable editions  
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# MAGNIFICAT PRIMI TONI

[ ODD VERSES ]

FRANCESCO SORIANO

(c.1548-1621)

*Passio D. N. Jesu Christi... Magnificat sexdecim...*  
(Rome, 1619), ff. 40-43

Superius

Altus

Tenor

Bassus

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

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

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

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

4 (b)

S Qui - a re - spe - xit hu - mi - - - - - li - ta - tem an -

A Qui - a re - spe - xit hu - mi - - - - - li - ta - tem

T Qui - a re - spe - - - - xit hu - mi - - - - li - - - ta - tem

B Qui - a re - spe - xit hu - mi - - - - - li - - - ta - tem

9

S cil - - - lae su - - - - - ae: ec - ce e - nim ex

A - an - cil - - - lae su - - - - - ae: ec - ce e - nim ex

T - an - cil - - - - - lae su - ae: ec - ce e - nim ex

B - an - cil - - - - - lae su - - - - - ae: ec - ce e - nim

14

S hoc be - a - tam me di - cent om - nes ge - ne - ra - ti - o - - - nes.

A hoc be - a - tam me di - cent om - nes ge - ne - ra - ti - o - - - nes.

T 8 hoc be - a - tam me di - cent om - nes ge - ne - ra - - - ti - o - nes.

B om - nes ge - ne - ra - ti - o - - - nes.

20

S A pro - ge - ni - e in —

A Et mi - se - ri - cor - di - a e - jus a pro - ge - ni - e

T 8 Et mi - se - ri - cor - di - a e - jus a pro - ge - ni - e

B Et mi - se - ri - cor - di - a e - jus a pro - ge - ni - e

24

S — pro - ge - - - ni - es ti - men - ti - bus e - - - um.

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

T 8 in pro - ge - ni - es ti - men - ti - bus e - - - um.

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

28

S De - po - su - it po - ten - - - tes de se - - - - -

A De - po - su - it po - ten - - - - - tes de se - - - - -

T 8 De - po - su - it po - ten - - - tes de se - - - - -

B

32

S de, et ex - al - ta - - - - vit hu - - - - mi - les.

A - - - de, et ex - al - ta - vit hu - mi - les.

T de, et ex - al - ta - vit hu - mi - les.

B Et ex - al - ta - - - - vit hu - - - - mi - les.

36

S Su - sce - pit Is - ra - el pu - e - rum su - - - - um, re - cor -

A Su - sce - pit Is - - - ra - el pu - e - rum su - um, re - cor -

T Su - sce - pit Is - - - - ra - el re - cor -

B

41

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

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

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

B mi - se - ri - cor - - - di - ae su - - - - ae.

46

S Glo - ri - a Pa - tri, et Fi - li - o, et Spi - ri - tu - i San - cto.

A Glo - ri - a Pa - tri, et Fi - li - o, et Spi - ri - tu - i San - cto.

T Glo - ri - a Pa - tri, et Fi - li - o, et Spi - ri - tu - i San - cto.

B Glo - ri - a Pa - tri, et Fi - li - o, et Spi - ri - tu - i San - cto.