

# Slavic Wonders

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Jordan Sramek, Series Editor

## Magnificat

Jan Sixt z Lerchenfelsu

**ROSE PUBLICATIONS**

From the archives of *The ROSE ENSEMBLE*

Daniel Mahraun & Jordan Sramek, General Editors

**Source:**

*Te Deum laudamus, hymnus...quatuor vocum, Magnificat, quatuor vel octo vocum...* (Litoměřice: D. Praepositi, 1626). Munich, Bayerische Staatsbibliothek, 2 Mus.pr. 82, f. 28v-37r.

<https://stimmbuecher.digitale-sammlungen.de/view?id=bsb00082836>

**About the piece / composer:**

Born in Prague as “Jan Šoltys,” Jan Sixt z Lerchenfeldu attended St. Bartholomew boarding school in 1574, and by 1584 appears in records as *puer musicus* (singer) at the court of Rudolf II (Holy Roman Emperor and King of Bohemia). After attending the University of Prague, he traveled east to the city of Olomouc, where in 1594 he served as a Jesuit church choir administrator and continued his studies in philosophy. He was ordained a priest in 1598, and after returning to Prague in 1600, he became the imperial court chaplain as well as a member of the court band. He was knighted in 1601 and soon thereafter became archdeacon at the Cathedral of St. Bartholomew in Plzeň (Pilsen). Active in helping execute the archbishop of Prague’s re-Catholicization plans for the country, Sixt was ceremoniously installed as a canon at Prague’s St. Vitus Cathedral on August 12, 1605.

In addition to being a skilled translator of Latin works into Czech (including monophonic liturgical songs), Sixt apparently found favor with both royal figures and religious colleagues as a popular preacher. In 1617 he was appointed the 50th provost of Litoměřice, and in that Bohemian city worked for a number of years to establish Jesuit-based institutions—and even a private printing house (one of only a few in the country). In addition to publishing religious literature (especially hagiographic accounts), Jan Sixt as composer is best known for having created a “celebratory anthology” in 1626 to commemorate the victory of the Catholic League troops over the Danish King Christian IV at the Battle of Lutter. It is this collection, dedicated to Ferdinand II (Holy Roman Emperor and King of Bohemia), in which we find all nine of Sixt’s surviving musical compositions, including a *Te Deum*, *Sanctus*, *Miserere*, and this setting of the *Magnificat*.

**Text:** Luke 1: 46–55, with Lesser Doxology

**Music:** Jan Sixt z Lerchenfeldu (c. 1566–1629)

**Editorial method / notes:**

All sections of triple are marked ***c*<sub>3</sub>**, and all duple sections are marked ***c***, with the following exceptions:

m.1	Cantus <b><i>c</i><sub>3</sub></b> , Altus <b><i>c</i></b> , Tenor <b><i>c</i><sub>3</sub></b> , Bassus <b><i>c</i><sub>3</sub></b>
m.6	Cantus <b><i>c</i></b> , Altus <b><i>c</i></b> , Tenor <b><i>c</i></b> , Bassus <b><i>c</i></b>
m.65	Cantus <b><i>c</i><sub>3</sub></b> , Altus <b><i>c</i><sub>3</sub></b> , Tenor <b><i>c</i><sub>3</sub></b> , Bassus <b><i>c</i><sub>3</sub></b>
m.85	Cantus <b><i>c</i></b> , Altus <b><i>c</i></b> , Tenor <b><i>c</i></b> , Bassus <b><i>c</i></b>
m.87	Cantus cut 3, Altus <b><i>c</i><sub>3</sub></b> , Tenor <b><i>c</i><sub>3</sub></b> , Bassus <b><i>c</i><sub>3</sub></b>
m.109	all <b><i>c</i></b>
m.112	Cantus <b><i>c</i><sub>3</sub></b> , Altus <b><i>c</i><sub>3</sub></b> , Tenor <b><i>c</i><sub>3</sub></b> , Bassus <b><i>c</i><sub>3</sub></b>
m.129	Cantus <b><i>c</i><sub>3</sub></b> , Altus <b><i>c</i><sub>3</sub></b> , Tenor <b><i>c</i><sub>3</sub></b> , Bassus <b><i>c</i><sub>3</sub></b>
m.158	Cantus <b><i>c</i></b> , Altus <b><i>c</i></b> , Tenor <b><i>c</i></b> , Bassus <b><i>c</i></b>
m.177	all <b><i>c</i><sub>3</sub></b>
m.197	Cantus <b><i>c</i></b> , Altus <b><i>c</i></b> , Tenor <b><i>c</i></b> , Bassus <b><i>c</i></b>
m.200	all <b><i>c</i><sub>3</sub></b>
m.244	all <b><i>c</i></b> (when music is clearly still in triple)
m.246	all <b><i>c</i><sub>3</sub></b>

Hemiolae at m. 270 and m. 275 are indicated by dashed brackets.

This score contains corrections of the following mistakes in the print:

m.86	bt 2, all parts show breve
m.93	bt 1, Altus shows F
m.115	Altus, Tenor, and Bassus show dotted semibreve-minim-semibreve, instead of dotted semibreve-3 minims
m.117	bt 3, Cantus shows D
m.183	Cantus shows F-sharp a measure early
m.221	bt 1, Tenor shows semibreve instead of needed breve
m.223	bt 1, Altus shows semibreve instead of needed breve
m.246-247	Cantus shows G – A – B-flat
m.252-253	Tenor shows B-flat – G – F – F – G
m.260	bt 1, Cantus shows G
m.267	bt 1, Cantus shows semibreve instead of needed breve

Tempo and proportion suggestions are editorial. Editorial accidentals appear above the staff.

#### **Performance suggestions:**

The score contains the instruction, “Cantus semper praecinit solus, cum tribus Violis, &c. Respondent aliae 4. Voces, cum Tubis & Organis” (The cantus always sings alone with three viols, etc. The other four voices respond with brass and organ). This yields a texture in which the soloist sings the entirety of the piece! We have, therefore, chosen to interpret the “solus” and “omnes” indications as follows. Instead of alternating between solo and tutti, this arrangement alternates between two separate choirs that combine at the end of each section.

Choir 1 may consist of a soloist and instrument(s), a quartet or small group, or a fuller ensemble equal to Choir 2.

We have included in the score a suggested temporal relationship of the dotted breve in triple equaling the semibreve in duple. Given the wildly inconsistent time signatures in the source, it would be equally legitimate for the dotted breve in triple to equal the breve in duple.

Performers are encouraged to vary dynamics and articulation to complement the changing text.

**Duration:** 7m20s

The Rose Ensemble’s recording, *Slavic Holiday: Legends from Ancient Bohemia and Poland*, is available on most download and streaming platforms.

# Magnificat

S (ATB voices or instruments) / SATB (and instruments *ad lib.*)

Luke 1: 46–55, with Lesser Doxology

Jan Sixt z Lerchenfeldu (d. 1629)  
ed. Jordan Sramek and Daniel Mahraun

Cantus semper praecinit solus,  
cum tribus Violis, &c.  
Respondent aliae 4. Voces,  
cum Tubis & Organis.

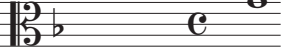
(♩ = 164-166)

solo (*ad lib.*)

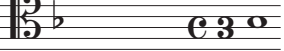
Cantus  
*Solus*



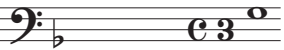
Altus



Tenor



Bassus



S  
Ma-gni - fi-cat    a - ni - ma    me - a

A  
*Instr.*    a - ni - ma    me - a

T  
*Instr.*    a - ni - ma    me - a

B  
*Instr.*    a - ni - ma    me - a

T  
*Instr.*

B  
*Instr.*

( ← ||: = ||: → )

3 Do - mi - num, a - ni - ma me - a Do - mi - num:

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

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

a - ni - ma me - a Do - mi - num:

a - ni - ma a Do - mi - num:

**A tempo**

8 Et e - xul - ta - vit spi - ri - tus me - us, et e - xul -

Et e - xul - ta - vit spi - ri - tus me - us, et e - xul -

Et e - xul - ta - vit spi - ri - tus me - us, et e - xul -

Et e - xul -

Et e - xul -

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

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

ta - vit spi - ri - tus me - us

ta - vit spi - ri - tus me

18 ta - ri o, in De - o sa - lu -

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

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

in De - o sa - lu -

in De - o sa - lu -

23 ta - ri me - o, sa - lu - ta - ri

ta - ri me - o, sa - lu - ta - ri

ta - ri me - o, sa - lu - ta - ri

ta - ri me - o,

ta - ri me -

28 me - o, sa - lu - ta - ri me - o. ( ← ♯ = ♯ → )

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

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

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

sa - lu - ta - ri me - o.

sa - lu - ta - ri me - o.

A tempo

32 Qui - a re - spe - xit, qui - a re - spe - xit hu - mi - li -

Qui - a re - spe - xit, qui - a re - spe - xit hu - mi - li -

Qui - a re - spe - xit, qui - a re - spe - xit hu - mi - li -

Qui - a re - spe - xit

Qui - a re - spe - xit

37 ta - tem, hu - mi - li - ta - tem an - cil - lae su - ae,

ta - tem, hu - mi - li - ta - tem an - cil - lae su - ae,

ta - tem, hu - mi - li - ta - tem an - cil - lae su - ae,

hu - mi - li - ta - tem

hu - mi - li - ta - tem

42 an - cil - lae su - ae: ec - ce e - nim, ec - ce e - nim

an - cil - lae su - ae; ec - ce e - nim, ec - ce e - nim

an - cil - lae su - ae; ec - ce e - nim ec - ce e - nim

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

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

48 ex hoc be - ne di - cent, ex hoc be -

ex hoc be - ne di - cent, ex hoc be -

ex hoc be - ne di - cent, ex hoc be -

ex hoc be - ne di - cent, ex hoc be -

ex hoc be -

ex hoc be -

53 a - tam me di - cent om - nes ge - ne - ra - ti -

Musical notation for the first system, including vocal line and piano accompaniment.

a - tam me di - cent om - nes ge - ne - ra - ti -

a - tam me di - cent om - nes ge - ne - ra - ti -

Musical notation for the second system, including vocal line and piano accompaniment.

a - tam me di - cent

a - tam me di - cent

59 o - nes, om nes ne - ra - ti - o - nes.

Musical notation for the third system, including vocal line and piano accompaniment.

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

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

Musical notation for the fourth system, including vocal line and piano accompaniment.

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

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

65 Qui - a fe - cit, qui - a fe - cit, qui - a fe - cit,

Qui - a fe - cit, qui - a fe - cit, qui - a fe - cit,

Qui - a fe - cit, qui - a fe - cit, qui - a fe - cit,

Qui - a fe - cit,

71 qui - a fe - cit mi - hi ma - gna qui po - tens est:

qui - a fe - cit mi - hi ma - gna qui po - tens est,

qui - a fe - cit mi - hi ma - gna qui po - tens est,

qui - a fe - cit

qui - a fe - cit

77 mi - hi ma - gna qui po - tens est: et san - ctum no - men

mi - hi ma - gna qui po - tens est, et san - ctum no - men

mi - hi ma - gna qui po - tens est, san - ctum no - men

mi - hi ma - gna qui po - tens est:

mi - hi ma - gna qui po -

83 e - jus, sa - no - men e - - jus.

e - jus, et san - ctum no - men e - - jus.

e - jus, et san - ctum no - men e - - jus.

et san - ctum no - men e - - jus.

et san - ctum no - men e - - jus.

et san - ctum no - men e - - jus.

**A tempo**

87 Et mi - se - ri - cor - di - a, et mi - se - ri - cor - di - a

Et mi - se - ri - cor - di - a, et mi - se - ri - cor - di - a

Et mi - se - ri - cor - di - a, et mi - se - ri - cor - di - a

Et mi - se - ri - cor - di - a

mi - se - ri - cor - di - a

93 e - jus a pro - ge - ni - e e - jus a pro - ge - ni - e in pro -

e - jus pro - ge - ni - e, e - jus a pro - ge - ni - e in pro -

e - jus pro - ge - ni - e, e - jus a pro - ge - ni - e in pro -

e - jus a pro - ge - ni - e

e - jus a pro - ge - ni - e

100 ge - ni - es, in pro - ge - ni - es ti - men - ti - bus, ti - men - ti -

ge - ni - es, in pro - ge - ni - es ti - men - ti - bus, ti - men - ti -

ge - ni - es, in pro - ge - ni - es ti - men - ti - bus, ti - men - ti -

in pro - ge - ni - es ti - men - ti -

in pro - ge - ni - es ti - men - ti -

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

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

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

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

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

( ← ||: = ||: → )

## A tempo

112

Fe - cit po - ten - ti - am, fe - cit po - ten - ti - am<sup>\*</sup> in

Fe - cit po - ten - ti - am, fe - cit po - ten - ti - am in

Fe - cit po - ten - ti - am, fe - cit po - ten - ti - am in

Fe - cit po - ten - ti - am

po - ten - ti - am

\* In Choir 1 ATB parts, the source shows a semibreve, rather than two minims.

116

bra - chi - o bra - chi - o su - o: di -

bra - chi - o in bra - chi - o su - o: di -

bra - chi - o, in bra - chi - o su - o: di -

in bra - chi - o su - o:

in bra - chi - o su - o:

120 sper - sit su - per - bos, di - sper - sit su - per - bos men - te

sper - sit su - per - bos, di - sper - sit su - per - bos men - te

sper - sit su - per - bos, di - sper - sit su - per - bos men - te

di - sper - sit su - per - bos

di - sper - sit su - per - bos

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

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

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

men - te cor - dis su - i.

men - te cor - dis su - i.



141 se - de, et e - xal - ta - vit hu - mi - les, et e - xal -

se - de, et e - xal - ta - vit hu - mi - les, et e - xal -

se - de, et e - xal - ta - vit hu - mi - les, et e - xal -

se - de, et e - xal -

se - de, et e - xal -

147 ta - vit hu mi e - xal - ta - vit, et e - xal -

ta - vit hu mi e - xal - ta - vit, et e - xal -

ta - vit hu mi - les, et e - xal - ta - vit, et e - xal -

ta vit hu - mi - les, et e - xal -

ta - vit hu - mi - les, et e - xal -

ta - vit hu - mi - les, et e - xal -

152

ta - vit, et e - xal - ta - vit hu - mi - les, et e - xal -

ta - vit, et e - xal - ta - vit hu - mi - les, et e - xal -

ta - vit, et e - xal - ta - vit hu - mi - les, et e - xal -

ta - vit, et e - xal -

ta - vit, et e - xal -

157

ta - vit (← = →) mi - les, hu - mi - les.

ta - vit hu - mi - les, hu - mi - les.

ta - vit hu - mi - les, hu - mi - les.

ta - vit hu - mi - les, hu - mi - les.

ta - vit hu - mi - les, hu - mi - les.

A tempo

161

E - su - ri - en - tes, e - su - ri - en - tes im - ple - vit bo - nis,

E - su - ri - en - tes, e - su - ri - en - tes im - ple - vit bo - nis,

E - su - ri - en - tes, e - su - ri - en - tes im - ple - vit bo - nis,

E - su - ri - en - tes

167

im - ple - vit bo - nis: et di - vi - tes, et di - vi - tes

im - ple - vit bo - nis: et di - vi - tes, et di - vi - tes

im - ple - vit bo - nis: et di - vi - tes, et di - vi - tes

im - ple - vit bo - nis: et di - vi - tes

im - ple - vit bo - nis: et di - vi - tes

173 di - mi - sit i - na - nes, di - mi - sit i - na - nes.

di - mi - sit i - na - nes, di - mi - sit i - na - nes.

di - mi - sit i - na - nes, di - mi - sit i - na - nes.

di - mi - sit i - na - nes.

di - mi - sit i - na - nes.

177 Su - sce - pit Is - ra - el, su - sce - pit Is - ra - el pu - e - rum

Su - sce - pit Is - ra - el, su - sce - pit Is - ra - el pu - e - rum

Su - sce - pit Is - ra - el, su - sce - pit Is - ra - el pu - e - rum

Su - sce - pit Is - ra - el

Su - sce - pit Is - ra - el



192 da - tus mi - se - ri - cor - di - ae su - ae,

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

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

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

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

196 mi - se - ri - cor - di - ae su - ae:

mi - se - ri - cor - di - ae su - ae:

mi - se - ri - cor - di - ae su - ae:

mi - se - ri - cor - di - ae su - ae:

mi - se - ri - cor - di - ae su - ae:

mi - se - ri - cor - di - ae su - ae:

A tempo

200

Si - cut lo - cu - tus est, si - cut lo - cu - tus est

Si - cut lo - cu - tus est, si - cut lo - cu - tus est

Si - cut lo - cu - tus est, si - cut lo - cu - tus est

Si - cut lo - cu - tus est

lo - cu - tus est

206

ad pa - tres no - stros, A - bra -

ad pa - tres no - stros, ad pa - tres no - stros, A - bra -

ad - tres no - stros, ad pa - tres no - stros, A - bra -

ad pa - tres no - stros,

ad pa - tres no - stros,

211 ham, A - bra - ham et se - mi - ni e - jus in

ham, A - bra - ham et se - mi - ni e - jus in

ham, A - bra - ham et se - mi - ni e - jus in

A - bra - ham

A - bra - ham

216 sae - cu - la, - mi - ni e - jus in sae - cu -

sae - cu la, et se - mi - ni e - jus in sae - cu -

sae cu la, et se - mi - ni e - jus in sae - cu -

et se - mi - ni e - jus in sae - cu -

et se - mi - ni e - jus in sae - cu -

221

la, in sae - cu - la, in sae - cu - la. ( ← ||♩. = ||♩ → )

la, in sae - cu - la, in sae - cu - la.

la, in sae - cu - la, in sae - cu - la.

la, in sae - cu - la.

la, sae - cu - la.

\* Source error: semibreve shown instead of needed breve.

**A tempo**

226

Glo - ri - a Pa - tri, et Fi - li -

Glo - ri - a Pa - tri, glo - ri - a Pa - tri, et Fi - li -

Glo ri - Pa - tri, glo - ri - a Pa - tri, et Fi - li -

Glo - ri - a Pa - tri,

Glo - ri - a Pa - tri,

Glo - ri - a Pa - tri,

231

o, et Fi - li - o, et Spi - ri - tu - i

o, et Fi - li - o, et Spi - ri - tu - i

o, et Fi - li - o, et Spi - ri - tu - i

et Fi - li - o,

et Fi - li - o,

236

San - cto, et Spi - ri - tu - i San - cto, et Spi -

San - cto, et Spi - ri - tu - i San - cto, et Spi -

San - cto, et Spi - ri - tu - i San - cto, et Spi -

et Spi - ri - tu - i San - cto,

et Spi - ri - tu - i San - cto,

241 ri - tu - i, et Spi - ri - tu - i San - - - cto,

ri - tu - i, et Spi - ri - tu - i San - - - cto,

ri - tu - i, et Spi - ri - tu - i San - - - cto,

et Spi - ri - tu - i San - - - cto,

et Spi - ri - tu - i San - - - cto,

246 Si - cut in - cut e - rat in prin -

Si - cut e - rat, si - cut e - rat in prin -

Si - cut e - rat, si - cut e - rat in prin -

Si - cut e - rat

Si - cut e - rat





