

Tonal *Varietas* and the *Octo Tonorum* Magnificat
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Table 1. Foundational medial and final pitches in Morales's *octo tonorum* Magnificats

	TONE 1*	TONE 2*	TONE 3	TONE 4	TONE 5	TONE 6	TONE 7	TONE 8
medial	D	Bb	C	A	C	A	E	C
final	G	G	A	E	A	F	A	G

*Morales's Magnificats transpose the canticle tone melody for these two tones, which normally would have medial and final pitches on A/D (Tone 1) and F/D (Tone 2), respectively.

Table 2: Medial and final pitches in each verse of Morales's *octo tonorum* Magnificats

	TONE 1	TONE 2	TONE 3	TONE 4	TONE 5	TONE 6	TONE 7	TONE 8
1 final	G	G	A	E	A	F	A	G
3 medial	D	Bb	C	A	C	A	A	C
3 final	G	G	A	E	A	F	A	G
5 medial	D	Bb	C	A	A	A	none	C
5 final	G	G	A	E	A	F	A	G
7 medial	D	Bb	C	A	C	A	A	C
7 final	G	G	A	E	A	F	A	G
9 medial	D	Bb	C	A	C	A	A	C
9 final	G	G	A	E	A	F	A	G
11 medial	D	Bb	C	A	C	F	A	C
11 final	G	G	A	E	A	F	A	G
2 medial	D	Bb	C	A	C	A	E	C
2 final	G	G	A	E	A	F	A	G
4 medial	D	none	C	A	C	A	A	C
4 final	G	G	A	E	A	F	A	G
6 medial	D	F	C	A	C	A	E	C
6 final	G	G	A	E	A	F	A	G
8 medial	D	Bb	C	A	C	A	A	C
8 final	G	G	A	E	A	F	A	G
10 medial	D	Bb	C	A	C	A	E	F
10 final	G	G	A	E	A	F	A	G
12 medial	D	G	C	none	A	A	A	C
12 final	G	G	A	E	A	F	A	G

Example 1. Morales, *Magnificat septimi toni*, verse 4

Cantus

Altus

Tenor

Bassus

Qui - a fe - - - cit

Qui - - - - a fe - - - cit

Qui - - - - - a

Qui - - - - a fe - cit mi - - -

5

mi - - hi ma - gna qui pot - ens est, mi -

mi - hi ma - - - gna qui

fe - cit mi - hi ma - - gna

hi ma - - - gna qui pot - ens est, qui

9

hi mag - na qui pot - ens est:

pot - ens est, qui pot - ens est: et

qui pot - - ens est:

pot - ens est: et san -

Table 3. Cadences in Morales's *octo tonorum* Magnificats

	TONE 1	TONE 2	TONE 3	TONE 4	TONE 5	TONE 6	TONE 7	TONE 8
1 final	CAT, CATB	CT,* CATB* (plag. ext.)	CTB, CT, CATB	CAT, plagal CATB	CA(T)B, CB, CT, CATB (plag. ext.)	C(A)T, CATB*, CATB	CTB, CATB	decept. CTB, CT(B), CATB
3 medial	ATB, CATB	CT, CAB, CATB	CA(T)B*, decept. C(A)TB, CT	phryg. CT, CAT	(C)T, CT, CT, C(A)TB*	phryg. CAT, CT, phryg. CTB	decept. CTB, phryg. CT	CT, (C)A(T)B, CA(T)(B), (C)A(T)B, CATB
3 final	decept; CA(T)B, phryg., CT, CATB	decept. phryg. CT, CTB, CAT, CT, CAT (plag. ext.)	CTB, CT, CT, CATB	decept. C(A)TB, CA, phryg. CT, phryg. CATB (plag.ext.)	C(A)TB*, C(A)B, CT, CATB	CAT, CATB	CAB, decept. CT, CATB	(C)A(T)B, CA(T)(B), decept. C(A)T(B), CT, CATB
5 medial	CT, CT	CATB*	decept. CT*, decept. CTB, CTB*	phryg. CAT, CTB*, CT*, phryg. CT, CTB*	CT, phryg. CT	phryg. CT, phryg. CTB*	CAB*, (none)	decept. CTB, C(T)B, CT, decept. CTB
5 final	CTB, CTB	CATB, CATB	CT, CT, CTB, C(A)B	phryg. CT, phryg. CT*, plagal ATB	CT, decept. CTB, phryg. CAT	decept. CT, C(A)B	CTB*, CTB	C(T)(B), C(A)T
7 medial	CTB	CAB, CAB, CATB	CATB*	CT, CATB*	CAT	phryg. CTB	decept. CATB, (phryg. CT)	C(A)(T)(B), C(A)(T)(B), C(A)TB
7 final	CT, CT, CT, CTB	CAT, CATB, CAB, CATB	CTB, TB, CATB	CT, CT, CATB*, (phryg. CTB)	CAT, decept. CAT, CB, decept. CATB, CATB	CATB, plagal CATB	decept. CATB, CATB	(C)TB*, CATB
9 medial	CAT, CT	CT	ATB, C(T), CATB	CATB*	CT, (phryg. CATB), CATB	phryg. CT	C(A)B, phryg. CT, decept. CTB, phryg. CT, phryg. CTB	C(T), decept. CT(B)*, CATB
9 final	CT, CT, CAT, decept., CATB	C(T)B	CAT(B), CATB	phryg. CATB	CT, C(T)B, CA(T)B (plag. ext.)	CT, CAT, CATB	CATB	CT, CATB
11 medial	decept., CT, CATB	C(A)TB, C(A)TB	CATB*	CT, CATB*	(plag. CATB)	(decept. CT)	(phryg. CT)	CATB
11 final	CT, CAT, CT, CT, CT, CT, decept., CATB	CATB	decept. CT, decept. CT, CT, CATB	CT, (phryg. CTB)	CA(TB), CA(TB), CATB	C(A)T, decept. CATB*, decept. CA(T)B, plagal CATB	plagal CATB	CT, CATB

2 medial	CT, C(A)TB*	CAT, CA, decept. CAT, CATB	decept. CT, C(A)B*, C(A)(B)	CATB, CATB	CT, CATB	phryg. C(T)B	decept. C(A)TB, CT, phryg. CTB	CA(T)B, C(A)T
2 final	decept. CAT, CATB	CT, CATB (with flourish)	CT, CATB*, CATB	CATB, phryg. CATB	decept. CAB, CA(T)B*, CATB (plag. ext.)	CATB	CTB, CTB, CATB	CATB
4 medial	phryg. CT, CAT	decept. TB, (none)	CATB*	phryg. CATB, phryg. CAB, phryg. CATB, CATB*	CA(T), decept. CATB, CATB	CT, phryg. CTB, phryg. CT(B)	CT, CAT(B)	CAB, CT, decept. C(A)TB
4 final	CATB	CATB	CTB, CT, CATB	phryg. CATB*, phryg. CATB, C(A)TB, plagal CATB	CATB	CT, CA(T)B*, CATB	CT, phryg. CT, CT, CT, CATB	CTB, CATB
6 medial	phryg. CATB, CTB	decept. CT*	(C)T, CT	CAT, CAT*	CATB	phryg. C(T)(B)	phryg. CT	(C)A(T)B, CATB
6 final	CT, CATB	CT, CT, CT	phryg. CT, CT, CT, CT	decept. C(A)TB, (phryg. CTB)	CT, CATB	decept. CTB, decept. CT, CT, CT	phryg. C(T)B, CA(T)B*, CA(T)B	CT, CATB, CATB
8 medial	C(A)T(B)	CT	C(T)B, C(T)B, decept. C(T)B, CT	CTB*	decept. CTB, decept. CTB	phryg. CT	(phryg. T)	C(T), CATB*
8 final	CATB	CATB*, CATB	CTB, CB	phryg. CAT, phryg. CAT	CTB	CT, CT*, CT, CT	CTB, CTB	CATB*, CATB
10 medial	CT, C(A)TB	(C)ATB, CB, CATB*	CT, CATB	phryg. CAT, decept. CATB*	CT, CT, CATB	phryg. CT(B)	CT, (phryg. CT)	CA(T)B
10 final	decept. CT, CAT, CT, CATB	CATB, CATB	CT, CAT*, phryg. CTB, plagal CATB	CT, plagal CATB	CAT, CATB	CATB	CT, phryg. CT, plagal CATB	plagal CATB
12 medial	CT, CATB, C(A)TB	CATB, C(A)TB	decept. CATB, CT, CATB	(phryg. CTB), phryg. CTB, decept. CTB, (none)	CA(T)B, CATB*, CT, (C)ATB, phryg. CTB	CT, CT, CATB*, phryg. C(T)(B)	C(T), C(A)TB, phryg. CT	(C)(A)TB*, CATB, decept. CATB, CATB, CATB, CA(T)B
12 final	CATB, “false” (C)ATB	CT, CATB, CT, CATB, CATB, CATB (plag. ext.)	phryg. CAB, CAT, phryg. CB, CATB, CATB (plag. ext.)	phryg. CATB, decept. CATB, plagal CATB	(C)ATB, CATB, CA(T)B, CATB, CA(TB), CATB	CT, phryg. CT(B), C(A)TB (plag. ext.)	phryg. CT, C(A)TB, CATB, CATB	CATB, CATB*, CATB, CATB

Bold indicates the medial or final cadence within each half-verse

*Indicates an anticipated or delayed cadential resolution in one or more voices

(Parentheses) around a voice part indicate motion that resembles, but is not exactly, the standard for its cadence type.

Trends from this chart:

- 82 of 96 final cadences (85 percent) retain “pure” cadential motion in all voices
- 44 of 88 medial cadences (50 percent) alter typical cadential schemes

Example 2a. Morales, *Magnificat tertii toni*, verse 7

Cantus
hu - - - - - mi - les.

Altus
les.

Tenor
et ex - al - ta - vit hu - mi - les.

Bassus
vit hu - - - - - mi - - - - - les.

Example 2b. Morales, *Magnificat quarti toni*, verse 10

Cantus
pa - tres no - - - - - stros:

Altus
stros: A

Tenor
stros, ad pa - tres no - - - - - stros: A -

Bassus
no - stros: A - - - - - bra - ham, et

Example 2c. Morales, *Magnificat quinti toni*, verse 8

Altus
bo - - - - - nis:

Tenor
bo - - - - - nis, im - ple - vit bo - - - - - nis: et

Bassus
bo - - - - - nis: et di - vi - tes di - mi - sit in

Example 3a. Morales, *Magnificat primi toni*, verse 12: second half “interior” cadence

Cantus I
sae - cu - lo - - - - - rum. A -

Cantus II
A - - - men, sae - - - cu -

Altus I
A - - - - - men, sae -

Altus II
men, sae - cu - lo - rum. A -

Tenor
sae - cu - lo - - - - - rum. A - men, _____

Bassus
rum. A - - - - - men, _____

Example 3b. Morales, *Magnificat primi toni*, verse 12: second half final cadence

Cantus I
A - - - - - men. _____

Cantus II
men, sae - cu - lo - rum. A - men.

Altus I
A - - - - - men. _____

Altus II
sae - cu - lo - rum. A - - - - - men.

Tenor
rum. _____ A - - - - - men. _____

Bassus
rum. _____ A - - - - - men. _____

Example 4a. Morales, *Magnificat octavi toni*, verse 8

Cantus

Altus

Tenor

Bassus

E - su - ri - en - tes im -

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

E - su - ri - en - tes im - ple - vit bo - - -

Example 4b. Morales, *Magnificat octavi toni*, verse 10

Cantus
Sic - - ut lo - cu - - tus est ad

Altus
Sic - ut lo - cu - tus est ad pa - tres no -

Tenor
Sic - ut lo - cu - tus est ad pa -

Bassus
Sic - ut lo - cu - tus est ad pa - tres no -

5

pa - tres no - - - stros: _____

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

- - - - - tres no - - - stros: A -

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