

Magnificat (I)

Edited by Jason Smart

John Sheppard (d.1558)

2 rulers of the choir *Chorus*

Ma - gni - fi - cat a - ni - ma me - a Do - mi - num.

Countertenor 1

Et ex - sul - ta - - -

Countertenor 2

Et ex - sul - ta - - -

Tenor

Et ex - sul - ta - vit spi - ritus

Bass

Et ex - sul - ta - vit spi -

5

- vit spi - ritus me - - - - - us: in
- - - - - vit spi - ritus me - - - - - us:
me - - - - - us, spi - ritus me - - - - - us: in De -
- ritus me - - - - - us:

10

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

16

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

Chorus

Qui - a re - spe - xit hu - mi - li - ta - tem an - cil - lae su - ae:
 ec - ce e - nim ex hoc be - a - tam me di - cent o - mnes ge - ne - ra - ti - o - nes.

22

Qui - - - - -
 Qui - - - - -
 Qui - - - - -
 Qui - - - - -

27

- - - - - a fe - cit mi - hi ma - - - - -
 - - - - - a fe - - - - -
 - - - - - a fe - cit mi - hi ma - - - - -
 - - - - - a fe - cit mi - hi ma - - - - -

32

gna qui po - tens [est,]
 cit mi - hi ma - gna qui
 gna qui po - tens est, qui po - tens
 gna qui po - tens

36

qui po - tens est:
 po - tens est, qui po - tens
 est: et san - ctum
 est:

41

et san - ctum no - men e -
 est:
 no - men e -
 et san - ctum no - men e -

45

ius, et san-ctum no - men e -
 et san-ctum no - men e -
 ius, et san - ctum no - men e -
 [ius,]

50

ius, et san-ctum no -
 - [ius,] et san-ctum no - men e -
 - ius, et san-ctum no - men e -
 et san-ctum no - men e -

55

men e - ius.
 ius.
 ius.
 ius.

Et mi - se - ri - cor - di - a e - ius a pro - ge - ni - e
 in pro - ge - ni - es: ti - men - ti - bus e - um.

60 Φ [$\leftarrow \text{♩} = \text{♩} \rightarrow$]

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

65

- - o:
 - - - - o: di - sper - sit su - per -
 - - - - o: di - sper - sit su - per -
 - - - - o: di - sper - sit su -

70

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

88

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

93

im - ple - vit bo - - - - -
 - - - - - nis, im - ple - vit bo - -
 - - - - - nis, im - ple - vit bo - - - - -
 im - ple - vit bo - - - - - nis, im - ple - vit

98

- - - - - nis: et di - vi -
 - - - - - nis:
 - - - - - nis:
 bo - - - - - nis: et di -

103

- vi - - - - - di - mi - sit in - a -

108

- tes di - mi - sit in - a - - - - - mi - sit in - a - - - - - nes, di - - - - - [nes,] di - mi - sit in - a - - - - - tes di - mi - sit in - a - - - - -

113

- nes. - - - - - mi - sit in - a - - - - - nes. - - - - - [nes,] - - - - - di - mi - sit in - a - - - - - nes. - - - - - nes.

Su - sce - pit Is - ra - el pu - e - rum su - um: _____
 re - cor - da - tus mi - se - ri - cor - di - ae su - ae. _____

118

Si - - - - -
 Si - - - - -
 Si - - - - - cut

123

- - - - - cut lo - cu - tus _____
 - - - - - cut lo - cu - tus est ad
 lo - cu - tus _____ est

127

_____ est ad pa - tres no - - - - -
 pa - tres no - - - - - stros, ad pa - tres no - - - - -
 ad pa - tres no - - - - -

131

stros: A - bra - ham et se -

stros: A - bra - ham et se - mi - - - -

A - bra - ham et se - mi - - - -

stros: A - bra - ham et se -

136

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

- - - - - ni e - ius in sae - cu -

- - ni e - ius in sae - cu - - - - - la, e - ius in

- mi - - - - ni e - ius in sae - cu - - - - -

141

- ius in sae - cu - - - - - la.

- - - - - la.

sae - cu - - - - - la, e - ius in sae - cu - la.

- - - - - la.



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

145

Si - - - - -

Si - - - - -

Si - - - - -

149

Si - - - - - cut e - - - - - rat

153

- cut e - rat in prin - ci - pi - - - -

- - - - - cut e - rat in prin - ci -

- cut e - rat in prin - ci - pi - - - -

in prin - ci - - - - pi - o

169

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

173

- - - - - men, sae - cu - lo - rum. A - - - - -
 sae - cu - lo - rum. A - - - - -
 A - - - - - [men,] sae - cu - lo - rum A - - - - -
 - men, sae - cu - lo - rum. A - - - - -

177

- - - - - men.
 - - - - - men.
 - - - - - men.
 - - - - - men.

Liturgical Function

Canticle daily at Vespers.

Editorial Conventions

The nomenclature of the voice-parts follows the Tudor convention.

The original clef, staff signature, mensuration symbol and first note of each part are shown on the prefatory staves.

At changes of mensuration the new symbol is shown above the staff.

Editorial accidentals are placed above the notes concerned and remain operative throughout the bar.

Ligatures are denoted by the sign $\overline{\quad}$.

Spelling of the text has been modernised.

Text repetition signs in the underlay have been expanded editorially in italics.

Sources

Polyphony: London, British Library, Add. MSS 17802–5 (c.1572–c.1578).

17802	(Ct2)	f.210	at beginning:	Master sheperd
17803	(Ct1)	f.209	at beginning:	Master sheperde
17804	(T)	f.203 ^v	at beginning:	Master sheperde
17805	(B)	f.192	at beginning:	Master sheperde
			at end:	m ^t sheperd

Plainsong: *Antiphonarij ad usum Sarum volumen secundum vulgo pars Estivalis nuncupata* (Paris: Wolfgang Hopyl for Franz Birckman, 1520), f.68^v of the Temporale (that is, the first page of the Tonale).

Notes on the Readings of the Sources

The source has three sharps, all of them to Cs, which result in downward leaps of an augmented fifth: 38 Ct1; 142 Ct1; 150 Ct2. This last is accompanied by sharps in Ct1: to ¹C in 152 and ²C in 153. All these accidentals have harmonic logic and can be made viable by sharpening notes in other voices. The augmented fifths can hardly have gone unnoticed by the scribe and it is unlikely that they are mere errors. Yet it is doubtful that Sheppard wrote them. Suspicion is aroused by the natural in 153. The preceding accidentals in 150 and 151 make it clear that the intention was to sharpen all the Cs in 150–153. The last of these is improbable since it distorts the point of imitation which should match that immediately following in Ct2. This casts doubt on the preceding accidentals and makes the diminished fourth in the harmony at 151 look particularly suspect. It then becomes difficult to accept any of these C sharps as the composer's. They may well record pitch alterations applied by singers, but there no reason to suppose that Tudor singers' alterations were always well-judged and this edition rejects the inflections.

In the notes below, each reference to a bar or group of bars is separated by an oblique stroke. Within these references multiple readings in the same voice are separated by commas and readings in different voices by semicolons. The order within each entry is: 1) bar number; 2) voice; 3) reading of the source. For extended references subsequent bar numbers are in brackets. Pitches are in capital letters, preceded by a number where necessary, e.g. ¹C = first note C in the bar. The symbol + denotes a tie and \approx an underlay repeat sign.

Accidentals

38 Ct1 # for C / 49 T \flat for B / 58 Ct2 \natural for ²B / 60 Ct2 \flat for B before rest / 76 Ct2 \natural for B / 115 Ct1 \natural applied to previous A in error / 131 Ct2 # preplaced before A in 130 (thus also affecting ¹F in 131) / 142 Ct1 # for C below E / 150 Ct2 # for C / 152 Ct1 # for ¹C / 153 Ct1 # for ²C / 161 T \flat for B / 178 B # for A (intended for B?) / 179 Ct1 # for ¹F (the scribe entered it a tone too low and later added a new accidental at the correct pitch without cancelling the error), # for ²F; B \natural s for ¹B and ³B, no \natural for ²B /

Underlay

3 T -vit below F / 73 Ct2 \approx below ¹A / 76 Ct1 -i below A / 143 Ct2 -la below ¹D / 150 B -cut ambiguously aligned / 158 B nunc et below ¹G²G /

Other Readings

10 T ¹A is G / 46 Ct1 ¹A omitted / 60 Ct1 T B mensuration symbol Φ ; Ct2 mensuration symbol \bigcirc / 64–65 Ct2 A+A is G+G / 66 Ct1 semibreve rest omitted but cadence in 71 indicated with the customary colon / 70 T ²A is a minim / 80 T F is E (E is harmonically acceptable, but the other entries on *mente cordis* suggests that F is the correct reading) / 83 Ct1 Ct2 T mensuration symbol Φ ; B mensuration symbol omitted / 95 B G is F with correction attempted by thickening the lowest staff line / 135 Ct2 superfluous crotchet A before C / 170 T new line in source begins with A, preceding crotchet E omitted but indicated by direct at end of previous line /