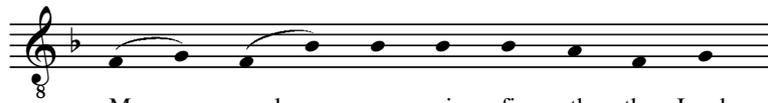


# Magnificat

Edited by Jason Smart

Anon. (c.1549)



Mean



Countertenor



Tenor

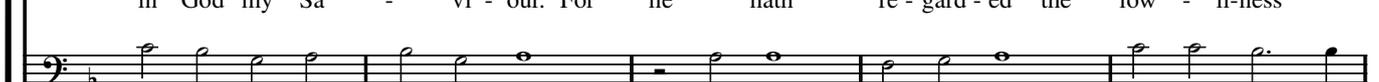
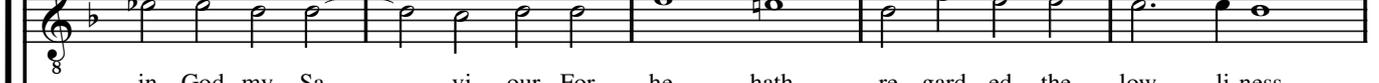
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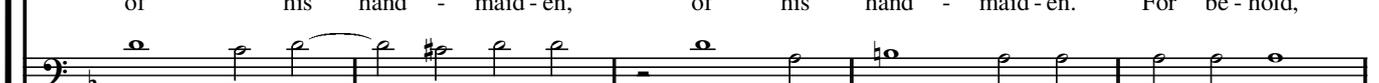
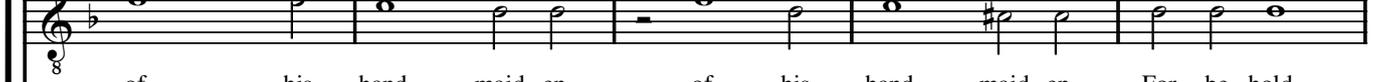
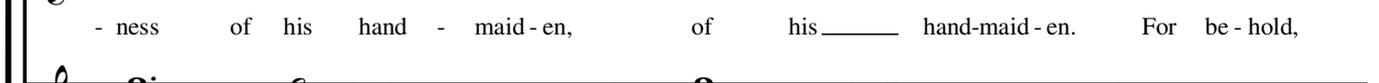
Bass



4



9



- ness of his hand - maid - en, of his hand - maid - en. For be - hold,

14

from hence - forth shall all ge - ne - ra - ti - ons call \_\_\_\_\_

from hence - - - forth shall all

from hence - forth, from hence - forth shall all ge - ne -

from hence - forth shall all ge - ne - ra - ti - ons

18

— me bless - - ed, shall all ge-ne-ra - ti - ons call me bless - ed.

ge - ne - ra - ti - ons call me bless - ed, call me bless - ed.

- ra - ti - ons \_\_\_\_\_ call me bless - ed, call me bless - ed.

call me bless - ed, shall all ge-ne-ra - ti - ons call me bless - ed.

22

For he that is migh - - - ty hath done great

For \_\_\_\_\_ he \_\_\_\_\_ that is migh - ty hath done great

27

things un - to me, for he that is migh - ty hath

things un - to me, for he that is migh -

For he that is migh - ty hath done

For he that is migh - ty hath

31

done great things un - to me, and

- ty hath done great things un - to me, and

— great things un - to me, un - to me, and

done great things, hath done great things un - to me, and

34

ho - ly is his name. And his mer - cy en - dur - eth through-out all

ho - ly is his name. And his mer - cy en - dur - eth through-out all

ho - ly is his name. And his mer - cy en - dur - eth through-out all

ho - ly is his name. And his mer - cy en - dur - eth through-out all

39

ge - ne - ra - ti - ons, and his mer - - - cy en - dur - eth through - out all

ge - ne - ra - ti - ons, and his mer - cy en - dur - eth through - out all

ge - ne - ra - ti - ons, and his mer - cy en - dur - eth through - out all

ge - ne - ra - ti - ons, and his mer - - - cy en - dur - eth through - out all

43

ge - ne - ra - ti - ons. He shew - eth strength with his \_\_\_\_

ge - ne - ra - ti - ons. He shew - eth strength with his \_\_\_\_

ge - ne - ra - ti - ons. He shew - eth strength with his \_\_\_\_

ge - ne - ra - ti - ons. He shew - eth strength with \_\_\_\_ his

47

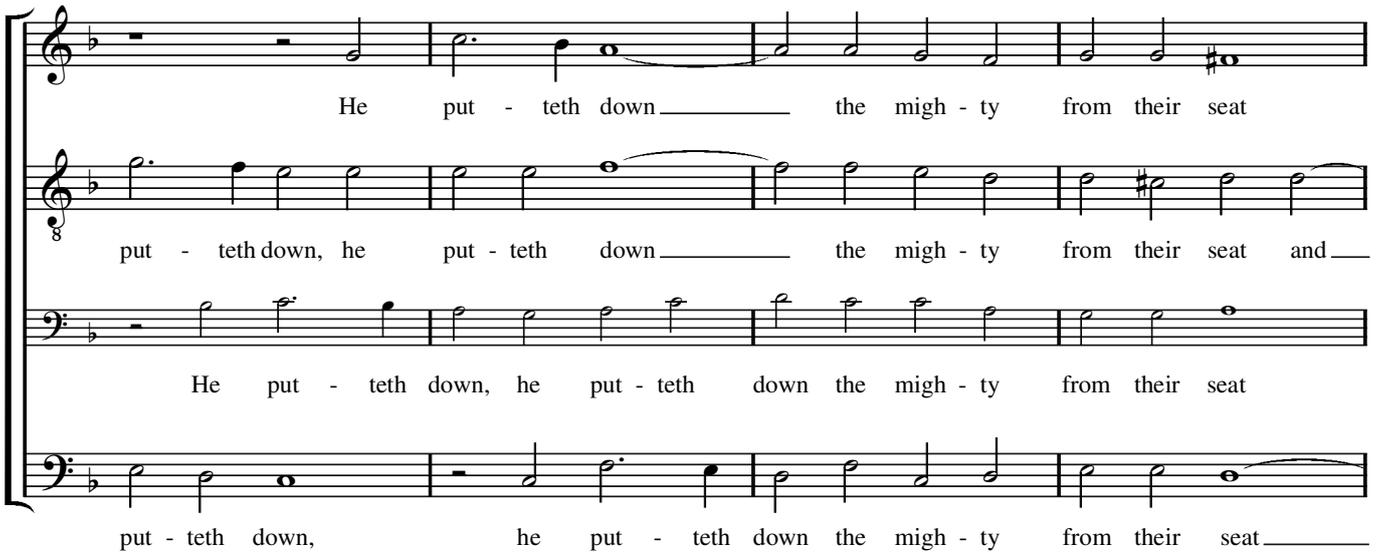
arm and scat - ter - eth the proud in the i - ma - gi - na - ti - on of their hearts.

arm and scat - ter - eth the proud in the i - ma - gi - na - ti - on of their hearts. He

arm and scat - ter - eth the proud in the i - ma - gi - na - ti - on of their hearts.

arm and scat - ter - eth the proud in the i - ma - gi - na - ti - on of their hearts. He

51



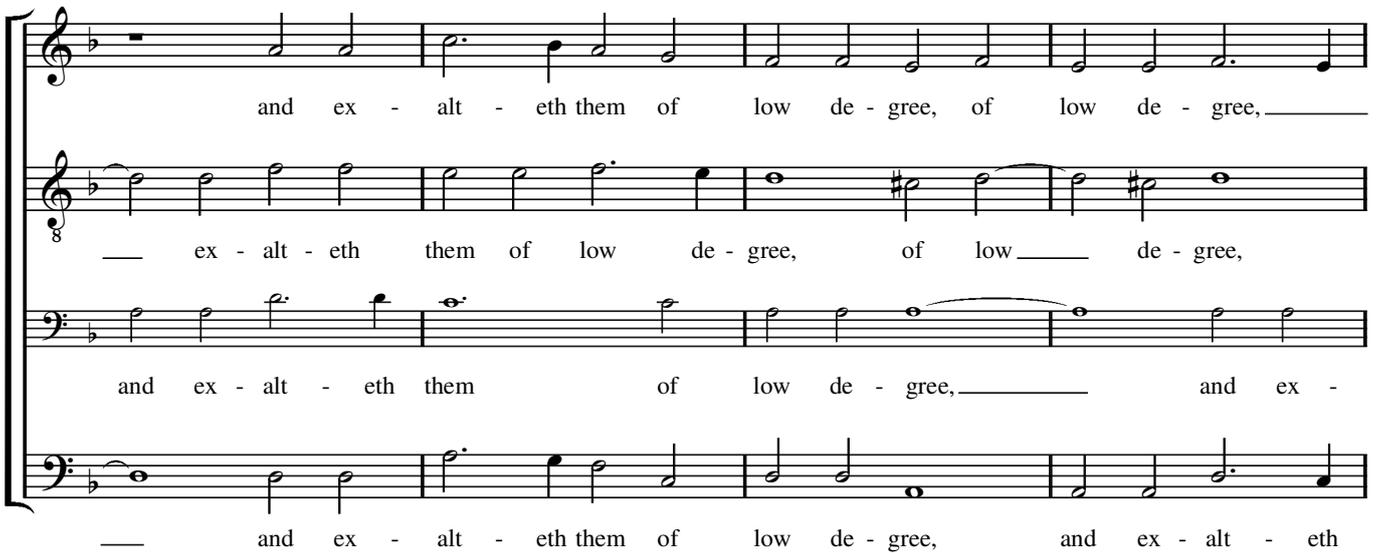
He put - teth down the migh - ty from their seat

put - teth down, he put - teth down the migh - ty from their seat and

He put - teth down, he put - teth down the migh - ty from their seat

put - teth down, he put - teth down the migh - ty from their seat

55



and ex - alt - eth them of low de - gree, of low de - gree,

ex - alt - eth them of low de - gree, of low de - gree,

and ex - alt - eth them of low de - gree, and ex -

and ex - alt - eth them of low de - gree, and ex - alt - eth

59



and ex - alt - eth them of low de - gree. He fill - eth the

and ex - alt - eth them of low de - gree. He fill - eth the

- alt - eth them of low de - gree, of low de - gree. He fill - eth the

them of low de - gree, of low de - gree. He fill - eth the

63

hun - gry with good things and let - teth the rich go emp - ty.  
 hun - gry with good things and let - teth the rich go emp - - - ty.  
 hun - gry with good things and let - teth the rich go emp - ty.  
 hun - gry with good things and let - teth the rich go emp - - - ty.

68

He re - mem-bereth mer - cy and help - eth up his  
 He re - mem-bereth mer - cy and help - eth up his ser - vant, and help - eth  
 and  
 He re - mem-bereth mer - - - - cy and help - eth up his ser - vant

73

ser - vant Is - ra - el, even as he pro - mis-ed un - to our fa -  
 up his ser - vant Is - ra - el, even as he pro - mis-ed un -  
 help - eth up his ser - vant Is - ra - el, even as he pro - mis -  
 Is - ra - - - - el, even as he pro - mis - ed un - to our

77

- ther A - bra - ham, un - to our fa - ther A - bra - ham  
to our fa - ther A - bra-ham, un - to our fa - ther A - bra - ham  
- ed un - to our fa - ther A - bra-ham, un - to our fa - ther A - bra - ham  
fa - ther A - bra-ham, un - to our fa - ther A - bra - ham

82

and to his seed for ev - er, and to his seed for ev - er.  
and to his seed for ev - er, and to his seed for ev - er.  
and to his seed for ev - er, and to his seed for ev - er.  
and to his seed for ev - er, and to his seed for ev - er.

87

Glo - ry  
Glo - ry to the Fa -  
Glo - - - ry to the Fa - - - - ther, glo - ry  
Glo - ry to the Fa - ther, and to the Son, glo - ry

91

to the Fa - ther, and to the Son, and to the Ho - ly Ghost: As \_\_\_\_\_

- ther, and to the Son, and to the Ho - ly Ghost: As \_\_\_\_\_

to the Fa - ther, and to the Son, and to the Ho - ly Ghost: As \_\_\_\_\_

to the Fa - ther, and to the Son, and to the Ho - ly Ghost: As \_\_\_\_\_

95

— it was in the be - gin - ning, is now, and ev - er

— it was in the be - gin - ning, is now, and ev - er

— it was in the be - gin - ning, is now, and ev - er

— it was in the be - gin - ning, is now, and ev - er

99

shall be, world \_\_\_\_\_ with - out end. A - - - men.

shall be, world with - out end. A - - - men.

shall be, world with - out \_\_\_\_\_ end. A - - - men.

shall be, world with - out end. A - - - men.

## 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.

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

Spelling of the text has been modernised.

The missing Tenor part has been reconstructed editorially. An editorial intonation has also been supplied.

## General Note

All of the music in the Wanley Partbooks is anonymous, but the composers of a very few pieces have been identified from concordances. This Magnificat is not known from any other source. It is followed by a setting of the Nunc dimittis known to be by Christopher Tye. The composer of the Magnificat was by no means incompetent, but it cannot have been Tye. Apart from the lack of any contrapuntal traits that might point to him, the imitative entries in the three surviving voices are too loosely structured to be his work.

Like so many canticles in the Wanley books, the words differ from those of the first Book of Common Prayer of 1549. The source has not been traced, but there are similarities with the version in Miles Coverdale's bible of 1535. The two texts (in modern spelling) are as follows:

*Wanley:* [My soul magnifieth the Lord:] And my spirit rejoiceth in God my Saviour. For he hath  
*Coverdale:* My soul magnifieth the Lord: and my spirit rejoiceth in God my Saviour. For he hath

regarded the lowliness of his handmaiden. For behold, from henceforth shall all generations call me blessed.  
looked upon the low degree of his hand maid. Behold, from henceforth shall all generations call me blessed.

For he that is mighty hath done great things unto me, and holy is his name. And his mercy endureth  
For he that is mighty hath done great things unto me, and holy is his name. And his mercy endureth

throughout all generations. He sheweth strength with his arm and scattereth the  
throughout all generations upon them that fear him. He sheweth strength with his arm and scattereth them

proud in the imagination of their hearts. He putteth down the mighty from their seat and exalteth  
that are proud in the imagination of their heart, He putteth down the mighty from their seat and exalteth

them of low degree. He filleth the hungry with good things and letteth the rich go empty. He remembereth  
them of low degree. He filleth the hungry with good things and letteth the rich go empty. He remembereth

mercy and helpeth up his servant Israel, even as he promised unto our father Abraham and to his seed for ever.  
mercy and helpeth up his servant Israel, even as he promised unto our fathers Abraham and to his seed for ever.

## Source

Oxford, Bodleian Library, MSS Mus. sch. e. 420–2 (the 'Wanley Partbooks', c.1549–1552).

420 (Ct) f.7 at beginning in left-hand margin: Magnificatt

421 (M) f.6<sup>v</sup>

422 (B) f.6<sup>v</sup> at beginning in left-hand margin: Magnyfycat

The partbooks do not give any intonation. The suggestion provided here, based on tone 2, is editorial.

## Notes on the Readings of the Source

17	B	b for first B
22	Ct	Extra semibreve rest before D
32–33	Ct	<i>things unto</i> ambiguously aligned
38	M	New page begins with second A, clef C4 corrected to C2, but B <sup>b</sup> staff signature uncorrected
45	Ct B	<i>shewed</i>
49	Ct	<i>imaginationes</i>
54	Ct	<i>seats</i>
62	Ct	<i>filled</i>
65	Ct	Staff ends with E followed by direct D corrected to C
77–78	Ct	<i>fathers</i>
80	Ct	# is for the first C, not the second C
90	Ct	b for F