

# Hugh Kellyk

# Magnificat


Source: Eton Choirbook 113v-116


Transcribed and edited from a facsimile by Jonathan Spencer.

## Editorial Notes

Note values halved from the original, and pitch transposed down a minor third.

Mensuration: O in the original where time signature is 3/1 here; C where 2/1

Open brackets  indicate red colouration in the original notation

Closed brackets  indicate ligatures in the original notation

Ligatures on red coloured notation have both open and closed brackets

Editorial *musica ficta* are shown above the note.

Underlay in red text in the original indicates sections of reduced scoring - probably for solo voices - and is replicated here with text italicised.

Only even-numbered verses are set in the original, with the odd numbered verses presumably intoned or possibly played as organ versets. They are presented here in plainchant on the 8th tone.

[Magnificat anima mea Dominum];	My soul doth magnify the Lord;
Et exultavit spiritus meus in Deo salutari meo,	And my spirit hath rejoiced in God my saviour,
[Quia respexit humilitatem ancillae suae; ecce enim ex hoc beatam me dicent omnes generationes].	For he hath regarded the lowliness of his handmaiden; For behold, from henceforth all generataions shall call me blessed.
Quia fecit mihi magna qui potens est, et sanctum nomen ejus,	For he that is mighty hath magnified me and holy is his name.
[Et misericordia ejus a progenie in progenies timentibus eum].	And his mercy is on them that fear him throughout all generations.
Fecit potentiam in brachio suo; Dispersit superbos mente cordis sui.	He hath shewed strength with his arm; he hath scattered the proud in the imagination of their hearts.
[Deposuit potentes de sede, et exaltavit humiles].	He hath put down the mighty from their seat and hath exalted the humble and meek.
Esurientes implevit bonis, et divites dimisit inanes.	He hath filled the hungry with good things, and the rich he hath sent empty away.
[Suscepit Israel, puerum suum, recordatus misericordiae suae]	He remembering his mercy hath holpen his servant Israel
Sicut locutus est ad patres nostros, Abraham et semini ejus in saecula.	As he promised to our forefathers, Abraham and his seed for ever.
[Gloria Patri, et Filio, et Spiritui Sancto],	Glory be to the Father and to the Son, and to the Holy Ghost,
sicut erat in principio, et nunc, et semper: et in Saecula saeculorum. Amen	As it was in the beginning, is now and ever shall be. Amen

# Magnificat

Hugh Kellyk (fl c1480)

Musical score for Magnificat, first system. The score is written for five vocal parts: Tripex, Medius, Contratenor, Tenor, and Bassus. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The Tenor part has the lyrics: Mag-ni - fi - cat a - ni - ma me - a Do - mi - num.

Musical score for Magnificat, second system. The score is written for five vocal parts: Tr, M, CT, T, and B. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The lyrics 'Et ex - - ul -' are written in red below the notes.

4

Tr  
M  
CT  
T  
B

- - - - -  
- - - - - ta - - - - -  
- - - - - ta - - - - -  
-sul - - - - - ta -  
- - - - - ta - - - - -

6

Tr  
M  
CT  
T  
B

- - - - - ta - - - - - vit spi  
- vit - - - - - spi - ri -  
- - - - - vit spi - - - - - ri -  
- - - - - vit - - - - - spi -  
- - - - - vit - - - - - spi -

\* The 2nd note in bar 7 of the Contratenor has been raised by a semitone to avoid clashing with Tenor & Bassus

8

Tr  
M  
CT  
T  
B

ri - - - - -  
tus me - - - - -  
tus me - - - - -  
ri - - - - - tus me - - - - -  
- - - - - vit spi - ri - tus me -

Detailed description: This block contains the musical notation for measures 8 and 9. It features five vocal staves: Tenor (Tr), Male (M), Contralto (CT), Tenor (T), and Bass (B). The music is in a key with three sharps (F#, C#, G#) and a common time signature. The lyrics are: Tr: ri - - - - -; M: tus me - - - - -; CT: tus me - - - - -; T: ri - - - - - tus me - - - - -; B: - - - - - vit spi - ri - tus me - .

10

Tr  
M  
CT  
T  
B

tus\_ me - - - - - us  
- - - - - us  
- - - - - us  
- - - - - us  
- - - - - us

Detailed description: This block contains the musical notation for measures 10 and 11. It features the same five vocal staves as the previous block. The lyrics are: Tr: tus\_ me - - - - - us; M: - - - - - us; CT: - - - - - us; T: - - - - - us; B: - - - - - us.

12

Tr  
In De - - -

M  
In De - - -

CT  
In De - - -

T  
In De - - -

B  
in De - - -

Detailed description: This block contains the musical notation for measures 12 and 13. It features five staves: Soprano (Tr), Mezzo (M), Contralto (CT), Tenor (T), and Bass (B). The key signature is three sharps (F#, C#, G#). The lyrics 'In De' are written below the vocal staves. The Soprano part has a melodic line with a slur over the first two notes. The Mezzo part has a more active line with eighth notes. The Contralto part has a line with a slur over the first two notes. The Tenor part has a line with a slur over the first two notes. The Bass part has a line with a slur over the first two notes.

14

Tr  
- - - - - o

M  
- - - - - o

CT  
- - - - -

T  
- - - - -

B  
- - - - -

Detailed description: This block contains the musical notation for measures 14 and 15. It features five staves: Soprano (Tr), Mezzo (M), Contralto (CT), Tenor (T), and Bass (B). The key signature is three sharps (F#, C#, G#). The lyrics are mostly dashes, with a 'o' at the end of each line. The Soprano part has a melodic line with a slur over the first two notes. The Mezzo part has a more active line with eighth notes. The Contralto part has a line with a slur over the first two notes. The Tenor part has a line with a slur over the first two notes. The Bass part has a line with a slur over the first two notes.

6

16

Tr sa - lu - - - - ta -

M sal - u - - ta - - - -

CT - - - o - - - - sa -

T - - - o \* sa - - lu - -

B - - - o sa - - - - - - -

18

Tr - - - ri - - - me - - -

M - ri - - - me - - - - -

CT - lu - - - ta - - - - - ri - - -

T - ta - - - - - ris - - -

B - lu - - - - - ta - - ris me - - -

\* In bar 16 in the Bassus the last note tied into bar 17 - effectively a breve - has been doubled in length from the original

20

Tr  
M  
CT  
T  
B

me - - - - - o

22

T

8 Qui - a re - spex - it hu - mi - li - ta - tem an - ci - le su - e;

23

T

8 Ec - ce e - nim ex hoc be - a - tem me di - cent om - nes ge - ne - ra - ti - o - nes.

24

Tr

M

Qui

Qui

26

Tr

M

- a fe - cit mi - - - - hi mag - - - - na -

- a fe - cit mi - - - - hi mag - - - -

28

Tr *qui po tens*

M *gna qui po*

30

Tr *est*

M *tens est*

32

M *Et sanc*

CT *Et sanc*

T *Et sanc*

34

M *tu no*

CT *tum no*

T *tum no*



36

M

CT

T

men ej

men ej

men ej

38

M

CT

T

us

us

us

40

T

Et mi - se - ri - cor - di - a ej - us in pro - ge - ni - es

41

T

et pro - ge - ni - es; ti - men - ti - bus e - um

42

Tr  
Fe - - - - -

M  
Fe - - - - -

CT  
Fe - - - - -

T  
Fe - - - - - cit

B  
Fe - - - - -

46

Tr  
- - - - - cit

M  
- - - - - cit

CT  
- - - - - cit po -

T  
po - - - - - ten - - - - -

B  
- - - - -



12 58

Tr  
su - - - - -

M  
o su - - - - -

CT  
su - - - - -

T  
- o - - - - -

B  
- o - - - - -

61

Tr  
- - - - - o *dis -*

M  
- - - - - o *dis - per -*

CT  
- - - - - o

T  
- - - - - o

B  
- - - - - o

65

Tr  
*sper - - - - - sit su - per - - - - -*

M  
*- sit su - per - - - - -*

In bar 64 the first note of the Tenor part has been halved in length to match Triplex, Contratenor and Bassus

69

Tr

M

72

Tr

M

CT

T

B

*bos* men - - - te

*bos* men - - - te cor - - -

men - - - te cor -

*bos* men - - - te

*bos* men - - - te

75

Tr

M

CT

T

B

cor - - - dis su - -

- - - dis su - - -

- - - dis su - -

cor - dis su - - -

cor - dis

78

Tr

M

CT

T

B

su i

81

T

De-po - su - it po - ten - tes de se - de; et ex - al - ta - vit hu - mi - les

82

CT

T

B

E - - - su - - -

E - - -

E - - - su - - -

85

CT

T

B

su

ri

88

CT  
-ri - - - - - en - - - - -

T  
- ri - - - - - en - - - - -

B  
- en - - - - -

Detailed description: This system contains measures 88, 89, and 90. The key signature has three sharps (F#, C#, G#). The CT part starts with a half note G4, followed by quarter notes A4, B4, and C5. The T part starts with a half note G4, followed by quarter notes A4, B4, and C5. The B part starts with a half note G3, followed by quarter notes A3, B3, and C4. The lyrics are: CT: -ri - - - - - en - - - - -; T: - ri - - - - - en - - - - -; B: - en - - - - -.

91

CT  
- - - - -

T  
- - - - -

B  
- - - - -

Detailed description: This system contains measures 91, 92, and 93. The CT part has a half rest in measure 91, followed by quarter notes G4, A4, B4, and C5. The T part has quarter notes G4, A4, B4, and C5. The B part has quarter notes G3, A3, B3, and C4. The lyrics are: CT: - - - - -; T: - - - - -; B: - - - - -.

94

CT  
- - - - - tes im - - - - - ple - - - - -

T  
- - - - - tes im - ple - - - - -

B  
- - - - - tes im - - - - - ple

Detailed description: This system contains measures 94, 95, and 96. The CT part has quarter notes G4, A4, B4, and C5, followed by a half note G4. The T part has quarter notes G4, A4, B4, and C5, followed by a half note G4. The B part has quarter notes G3, A3, B3, and C4, followed by a half note G3. The lyrics are: CT: - - - - - tes im - - - - - ple - - - - -; T: - - - - - tes im - ple - - - - -; B: - - - - - tes im - - - - - ple.

97

CT  
- - - - - vit\_\_\_\_\_ bo - - - - -

T  
- - - - - vit\_\_\_\_\_ bo - - - - -

B  
- - - - - vit\_\_\_\_\_ bo - - - - -

Detailed description: This system contains measures 97, 98, and 99. The CT part has quarter notes G4, A4, B4, and C5, followed by a half note G4. The T part has quarter notes G4, A4, B4, and C5, followed by a half note G4. The B part has quarter notes G3, A3, B3, and C4, followed by a half note G3. The lyrics are: CT: - - - - - vit\_\_\_\_\_ bo - - - - -; T: - - - - - vit\_\_\_\_\_ bo - - - - -; B: - - - - - vit\_\_\_\_\_ bo - - - - -.

100

CT *nis Et di - mi-tes*

T *nis Et di - mi-*

B *nis Et di -*

104

CT *di - - - - - mi - - - - -*

T *tes di - mi - - - - -*

B *- mi - tes di - - - - - mi - - - - -*

107

CT *sit in*

T *sit in*

B *sit in*

110

CT *a - - - - -*

T *a - - - - -*

B *a - - - - -*



113

CT

T

B

115

CT

T

B

*nes*

*nes*

*nes*

118

T

Sus - ce - pit Is - ra - el pu - e - rum su - um;

119

T

re - cor - da - tus mi - se - ri - cor - de su - ae

120

Tr

M

CT

T

B

Si - cut

Si - - cut

Si - cut lo -

Si - - - - - cut

Si - - - - - cut lo - cu

122

Tr  
lo - cu - tus

M  
lo - - - - - cu - - - - - tus

CT  
- - - - - cu - - - - - tus

T  
lo - - - - - cu - - - - - tus

B  
- - - - - tus - - - - - est

124

Tr  
- - - - - est - - - - - ad - - - - - pa - - - - - tres

M  
est ad - - - - - pa - - - - - tres nos - - - - -

CT  
- - - - - est - - - - - ad pa - - - - - tres

T  
- - - - - est - - - - - ad pa - - - - -

B  
- - - - - ad - - - - - pa - - - - -

\* In bar 124 the first note of the Tenor part tied over from bar 123 has been extended by one minim

126

Tr  
M  
CT  
T  
B

nos - - - - -  
nos - - - - -  
trem - - - - - nos - - -  
tres - - - nos - -

Detailed description: This block contains the musical score for measures 126 and 127. It features five vocal parts: Tenor (Tr), Alto (M), Contralto (CT), Tenor (T), and Bass (B). The music is in a key with three sharps (F#, C#, G#) and a common time signature. The lyrics are: Tr: nos; M: (no lyrics); CT: nos; T: trem, nos; B: tres, nos.

128

Tr  
M  
CT  
T  
B

- - - - - tros  
- - - - - tros  
- - - - - tros  
- - - - - tros  
- - - - - stros

Detailed description: This block contains the musical score for measures 128 and 129. It features the same five vocal parts as the previous block. The lyrics are: Tr: tros; M: tros; CT: tros; T: tros; B: stros.

130

Tr  
A - bra - - - - - ham

M  
A - bra - - - - - ham

CT  
A - bra - - - - - ham

T  
A - - - bra - - - - - ham

B  
A - - - - bra - - - - - ham

133

Tr  
Et se - - - mi-ni - - - - - ei - - -

M  
Et - - - se - mi - - - ni ei - - - - -

CT  
Et se - mi - ni ei - - - - - us - - - in - - -

T  
Et - - - - - se - mi - ni - - - - - ei - - - - -

B  
Et - - - - - se - - - - - mi - ni

136

Tr  
us in se - - - - - cu -

M  
- - - - - us in se - - - - - cu -

CT  
se - cu - - - - -

T  
- us in - - - - - se - - - - -

B  
ei - - - - - us in - - - - - se - - - - -

138

Tr  
- - - - - la

M  
- - - - - la

CT  
- - - - - la

T  
- cu - - - - - la

B  
- cu - - - - - la

140

T  
Glo - ri - a pa - tri - et fi - li - o; et spi - ri - tu - i sanc - to

141

Tr  
*Si* - - - - - *cut* - - - - - *e* -

B  
*Si* - - - - - *cut* - - - - -

143

Tr *rat in prin-ci -*

B *e - - - - - rat in prin-ci - pi -*

145

Tr *- pi - - - - -*

B

147

Tr *- - - o et nunc*

B *- - - o et nunc et*

149

Tr *et sem - - -*

B *sem - - - -*

151

Tr *per*

B *per*

153

Tr  
Et in se - - - - - cu -

M  
Et in se - - - - -

CT  
Et in se - - - - - cu - -

T  
Et in se - cu -

B  
Et in - - - - - se - cu - -

155

Tr  
- - - - - la se - cu - lo - rum A -

M  
cu - - - - - la se - cu - lo -

CT  
- - - - - la se - cu - lo - rum

T  
- - - - - la

B  
- - - - - la se - cu - lo -

157

Tr  
M  
CT  
T  
B

rum A - - - - - A - - - - -  
rum A - - - - -  
A - - - - - A - - - - -  
se - - cu - lo - - - - - rum A - - - - -  
rum A - - - - - A - - - - -

159

Tr  
M  
CT  
T  
B

men - - - - -  
men - - - - -  
A - - - - - men - - - - -  
men. - - - - -  
men - - - - -