

Magnificat

Edited by Jason Smart

Anon. (c.1503)

2 rulers of the choir Chorus

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

Treble Et _____

Mean Et _____

Countertenor Et _____

Tenor Et _____

Bass Et _____

3

ex - sul - ta

ex - sul - ta

ex - sul - ta

ex - sul - ta

ex - sul - ta

6

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

9

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

12

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

16

Musical score for measures 16-19. It features five staves: a vocal line and four piano accompaniment staves. The lyrics are: spi - ri - tus me - - - us: us: us: us: us:

20

Musical score for measures 20-22. It features five staves: a vocal line and four piano accompaniment staves. The lyrics are: in De - - - in De - - - in De - - - in

23

Musical score for measures 23-25. It features five staves: a vocal line and four piano accompaniment staves. The lyrics are: o De - - - sa - - - lu - ta - - - ri

26

sa - lu - ta - ri me - - -

me - - - - -

30

ta - ri me - - - sa - lu - ta - ri me - - -

34

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

o.

o.

o.

o.

Chorus

8 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.

38

Qui - - - - -

Qui - - - - -

42

- a fe - cit mi - - - - hi

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

- - - - a fe - cit mi -

46

ma - - - - -

hi ma - - - - -

hi ma - - - - - gna

49

gna qui - - - - - po -

gna qui - - - - - po - - - - -

qui - - - - - po - - - - -

53

tens - - - - -

tens - - - - -

tens - - - - -

57

61

65

et san -

69

Musical score for measures 69-71. The score consists of five staves: a grand staff (treble and bass clefs) and three vocal staves (soprano, alto, and tenor). The lyrics are: ctum no - men e - - - - - . A flat (b) is present above the final note of the tenor staff in measure 71.

72

Musical score for measures 72-74. The score consists of five staves: a grand staff (treble and bass clefs) and three vocal staves (soprano, alto, and tenor). The lyrics are: - - - - - .

75

Musical score for measures 75-77. The score consists of five staves: a grand staff (treble and bass clefs) and three vocal staves (soprano, alto, and tenor). The lyrics are: ius. ius. ius. ius. The word "ius." is repeated on each vocal staff at the end of the system.

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.

79 C

Fe - cit po - ten - ti - am
Fe - cit po - ten - ti - am
Fe - cit po - ten - ti - am
Fe - cit po - ten - ti - am
Fe - cit po - ten - ti - am

82

- ten - ti - am in bra - chi - o
in bra - chi - o
- ten - ti - am in bra - chi - o
po - ten - ti - am in bra - chi - o
- ten - ti - am in bra - chi - o

85

Musical score for measures 85-87. The score consists of five staves: vocal line, piano accompaniment (treble and bass clefs), and a lower vocal line. The lyrics are: "chi - o su - o su - o su - o".

88

Musical score for measures 88-90. The score consists of five staves: vocal line, piano accompaniment (treble and bass clefs), and a lower vocal line. The lyrics are: "su - o: su - o: su - o: su - o: su - o:". The music concludes with a double bar line.

91

Musical score for measures 91-93. The score consists of five staves: vocal line, piano accompaniment (treble and bass clefs), and a lower vocal line. The lyrics are: "di - sper di - sper di - sper".

94

- - sit - - - - - su - per - - - - -
 - - sit su - per - - - - -
 - sit su - per - - - - -
 - - - - -
 - - - - -

97

- - - - - bos men - te
 - - - - - bos men - te
 - - - - - bos men - te
 - - - - - men - - - - - te
 - - - - - men - - - - - te

100

cor - - - - - dis su - - - - -
 - cor - - - - - dis su - - - - -
 - - - - - cor - - - - - dis su - - - - -
 cor - dis su - - - - -
 cor - dis su - - - - -

103

i.
 i.
 i.
 i.
 i.

8 De - po - su - it po - ten - tes___ de se - de:___ et ex - al - ta - vit hu - mi - les._____

106

E - - - - su - - - -
 E - - - - su - - - -

109

ri - en

ri - en

112

tes

im - ple

tes

115

im - ple

im - ple

118

Musical score for measures 118-120. The system includes a vocal line with lyrics "vit bo" and a piano accompaniment. The piano part features a bass line with a flat sign (b) and a treble line with rests. The lyrics are: - - - - vit bo - - - -

121

Musical score for measures 121-123. The system includes a vocal line and a piano accompaniment. The piano part features a bass line with a flat sign (b) and a treble line with rests. The lyrics are: - - - -

124

Musical score for measures 124-126. The system includes a vocal line with lyrics "nis:" and a piano accompaniment. The piano part features a bass line with a flat sign (b) and a treble line with rests. The lyrics are: - - - - nis: - - - -

127 *

et di - vi - tes di -

et di - vi - tes di - mi - - - - -

et di - vi - tes di - - - - -

130

- - - - - mi - sit in - a -

- - - - - sit in - a - - - - -

- mi - - - - - sit in - a - - - - -

133

- - - - -

- - - - -

- - - - -

* See critical commentary.

136

139

142

Si - cut
 Si - cut lo - - - - - cu -
 Si - cut lo - cu - - - -
 Si - cut lo -
 Si - cut

146

lo - cu - - - - tus est ad pa - tres
 - - - - tus est [ad pa -
 - tus est ad pa - tres no -
 - cu - tus est ad pa - tres no - - - -
 lo - cu - tus est ad pa - tres no - - - -

150

no - - - stros:
 - tres] no - - - stros: A - bra -
 - - - stros:
 - - - stros: A -
 - - - stros: A - bra -

154

A - bra - ham

- ham

A - bra - ham

- bra - ham

- ham

158

et se - mi - ni e

et se - mi - ni e

et se - mi - ni e

et se - mi - ni e

162

in sae - cu

in sae - cu

- ius in sae - cu

- ius in sae - cu

- ius in sae - cu

167

la.
la.
la.
la.
la.

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

171

Si - cut e -
Si - cut e -

175

rat
 rat in prin - ci -
 in prin -

179

in prin - ci - pi -
 pi -
 ci - pi -

183

o et nunc et
 o et nunc et sem -
 o et nunc et sem -
 et nunc et sem -
 et nunc et sem -

187

sem - - - - - per:
 - - - - - per:
 - - - - - per:
 - - - - - per:
 - - - - - per:

192

et in sae - - - - - cu - - - - - la
 et in sae - cu - la sae - cu -
 et in sae-cu - la sae - cu - lo -
 sae - cu -
 et in sae - cu - la

197

sae - cu - lo - - - - - rum.
 - lo - - - - - rum. A -
 - lo - - - - - rum.
 sae - cu - lo - - - - - rum.

201

Musical score for measures 201-204. The score consists of five staves. The first staff has a vocal line with lyrics 'A - - - - -'. The second staff has a vocal line with lyrics 'A - - - - -'. The third staff has a vocal line with lyrics 'rum. A - - - - -'. The fourth staff has a vocal line with lyrics 'A - - - - -'. The fifth staff has a vocal line with lyrics 'A - - - - -'. The music is in a major key and features various melodic and harmonic textures.

205

Musical score for measures 205-208. The score consists of five staves. The first staff has a vocal line with lyrics 'A - - - - -'. The second staff has a vocal line with lyrics 'A - - - - -'. The third staff has a vocal line with lyrics 'A - - - - -'. The fourth staff has a vocal line with lyrics 'A - - - - -'. The fifth staff has a vocal line with lyrics 'A - - - - -'. The music continues with similar melodic and harmonic patterns.

209

Musical score for measures 209-212. The score consists of five staves. The first staff has a vocal line with lyrics 'men. men. men. men. men. men.'. The second staff has a vocal line with lyrics 'men. men. men. men. men. men.'. The third staff has a vocal line with lyrics 'men. men. men. men. men. men.'. The fourth staff has a vocal line with lyrics 'men. men. men. men. men. men.'. The fifth staff has a vocal line with lyrics 'men. men. men. men. men. men.'. The music concludes with a final cadence.

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 and proportion the original symbols are shown above the staff.

Editorial accidentals are placed above the notes concerned and remain operative throughout the bar. The staff signature in the Bass voice is maintained throughout. Flats implied by this staff signature are placed before the note and have a superscript dot. Bs in the Bass that have been sharpened editorially carry superscript accidentals as elsewhere.

Redundant accidentals are retained in the score.

Ligatures are denoted by the sign \square , coloration by the sign \square \square .

Underlay between square brackets is entirely editorial.

Final notes before double bars have been standardised without comment.

Source

Edinburgh, National Library of Scotland, MS Adv. 5.1.15 ('The Carver Choirbook', c.1503–c.1546), f.109^v.

The source is a manuscript choirbook associated with Scone Abbey I Scotland. It contains masses, Magnificats and votive antiphons, including all the known works of the Scottish composer Robert Carver and the mass 'L'homme armé' by Guillaume Du Fay. These are the only composers named in the manuscript, but other sources have enabled the identification of works by Cornysh, Fayrfax, Lambe and Nesbet. These English works are thought to have arrived in Scotland in 1503 along with King Henry VII's daughter, Margaret Tudor, who married James IV of Scotland in that year and it has been suggested that the anonymous works closely associated with them in the choirbook may also be English. This Magnificat is one of these compositions and since its voice ranges conform to English usage rather than Scottish it may well be by an English composer.

Some Performance Considerations

The four uppermost voices have no staff signature except for a very few staves here and there that display # for B (indicating B natural). During the course of the piece some Bs are specifically marked natural, but very few are marked flat. Nevertheless it is apparent that many of the Bs lacking an accidental do in fact need to be flattened. In the Bass part the reverse is true: a B flat staff signature is maintained throughout throughout, but several Bs need to be sung as B naturals. How sixteenth-century singers negotiated the hexachords that dictated these pitches is imperfectly understood and it is quite possible that they would have inflected more of these Bs than are indicated in the edition.

Except in the final chord, no editorial accidentals have been supplied at cadences, either to produce sharpened 'leading notes' or major thirds in chords before double bars. Although often regarded as axiomatic, neither of these practices is anything like as certain in earlier Tudor music as is commonly supposed, while, on the Continent, unsharpened cadences were not unknown to lutenists who intabulated Josquin's motets.¹ There is very little musical logic for sharpening the Means' C in bar 36, for example, and none at all for singing an F sharp in bar 141. Nevertheless consistency in the treatment of cadences may never have existed at this time and those who prefer major chords can easily make the necessary adjustments.

As usual with British Magnificats of this period this setting is based not upon a plainsong tone but upon its faburden, in this case tone 1. It is possible, even likely, that in performance the choral polyphony alternated not with the plainsong shown in the edition, but with organ music, improvised or composed, based on the same faburden. A form of the faburden used in the present setting is given here (in the original note values) from London, British Library, MS Royal Appendix 56, f.22^v:

Et ex - ul - ta - vit spi - ri - tus me - us

in de - - o Sa - lu - ta - ri me - - - - o.

¹ Paul Doe, 'Another View of Musica Ficta in Tudor Music', *Proceedings of the Royal Musical Association*, 98 (1971–2), p.113–122; Robert Toft, *Aural Images of Lost Traditions: Sharps and Flats in the Sixteenth Century* (University of Toronto Press: Toronto, Buffalo and London, 1992)

Notes on the Readings of the Source

The work contains two instances of unusual ligature forms. At bars 124–125 the ligature in the Bass consists of two square notes arranged one above the other, the lower note dotted. This form is mentioned by Thomas Morley in 1597 and the interpretation required here is in line with his.² The ligature in the Tenor in bars 202–205 is visually broadly similar, but is colored and the lower note is twice the width of the upper, here indicating a value of eight (original) semibreves.

The two tempus perfectum symbols at bar 127 are misplaced; they should appear at bar 142, the normal point for a return to tempus perfectum in British Magnificats of this era. There is no imperfecting coloration in bars 127–141 (although hardly any would be required) and the music of this section is clearly conceived in tempus imperfectum.

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 a comma and readings in different voices by a semicolon. The order within each entry is: (1) bar number(s); (2) voice(s); (3) reading of the source. Pitches are in capital letters, preceded by a number if necessary, e.g. ¹G = first note G in the bar.

Abbreviations

B	Bass	Ct	Countertenor	<i>m</i>	minim	prop	proportion sign	T	Tenor
conj	conjoined	<i>dot-</i>	dotted	MS	mensuration symbol	<i>q</i>	quaver	Tr	Treble
<i>cr</i>	crotchet	M	Mean	NL	new line in source	SS	staff signature	+	tie

Accidentals

8 M NL without ♯ for B begins with C / 38 T NL without SS begins at start of bar / 45 B ♭ is additional to the SS / 54 B ♭ for B below F / 71 M ♯ for lower B before F (cancelling ♭ in 70) / 73 M NL with SS ♯ for lower B begins with ¹G / 83 M NL without SS begins with ¹G / 112 Tr NL begins with B so ♭ appears as a SS but its influence does not extend beyond 118 / 123 Tr NL without SS begins with ¹E / 132 T ♭ is applied in error to C in 131 / 148 B ♭ is additional to the SS /

Underlay

4 Ct *ex-* below C / 13 T *me-* below ¹A / 15 Ct *me-* below B / 18 Tr *meus* conj below A²C / 22 Ct *-o* below B / 35 T *me-* below GD / 44 Tr *mihi* conj below DC / 45 Ct *mihi* conj below GFD / 46–47 B *mihi* conj below ADCB, (48) *magna* below F / 47–48 Tr *magna* conj below D¹C²C / 52 Tr *po-* below F / 65 T *nomen e-* below DCB / 68 Ct *no-* below A, (69) *-men* below F, *e-* below B / 70–71 B *nomen* below BF, (72) *e-* below ¹F / 81–82 Ct *potentia* [sic] conj below CAGF / 83 T *in* below ¹D at start of NL, *brachio* conj below ²DCGEC / 91–92 Ct *dispersit* conj below CG / 96 Ct *-bos* below A / 100 Tr *cor-* below ¹B / 129 B *dimisit* conj below C¹BA / 149 M *no-* below E / 155 B *-ham* below B / 156 M *-ham* below ²D²C; Ct *-ham* below ²A²B / 160 T *e-* below C / 164 Ct *sae-* below E, (166) *-cu-* below rest / 194 Ct *saecula* conj below ¹FG¹A /

Pitches and Note Values

4 M ¹F is G / 24 T ²A is B / 44 Tr ¹E is F / 70–71 Ct F+F is G+G / 71 B F is G / 77 B A is B / 85 M G is F / 86 B F is G / 88 B ²B is C / 93 Ct F is G / 95 Ct ¹D is *dot-m* / 108 B C is D / 113 B ²E is D / 168–169 B ADABD is *crG crD crA crC* / 180 M *q q* are *cr cr* / 203 Tr E is F / 206 Ct E is F /

Other Readings

8 Tr prop ‘3’ before A / 9 M prop ‘3’ before E / 46 prop ⊙ before A / 48 Ct MS ○ before ¹A / 79 all parts MS C / 97 M prop ‘3’ before ¹C / 127 Tr T MS ○ / 171 Tr M T MS ○ at start of bar /

² Thomas Morley, *A Plaine and Easie Introduction to Practicall Musicke* (London, 1597), p.11. Morley says that it is one of four ‘other *Ligatures* which I haue seene, but neuer vsed by any approued author.’