

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. —

Mean Et ex - sul -

Countertenor Et ex - sul - ta - - -

Tenor Et ex - sul - ta - - -

Bass Et ex - sul - - -

4 - ta - - - vit spi - ri - tus me - - -

- vit spi - ri - - -

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

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

- tus me - - -

12

us: us: us: in

us: in

16

De De

19

sa - lu - ta -

sa - lu - ta -

o sa - lu - ta -

o sa - lu -

22

- ta - - - - - ri me - - - - -

- - - - - ri me - - - - -

- ta - - - - - ri me - - - - -

26

- - - - - o.

- - - - - o.

- - - - - o.

- - - - - 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. - - -

30

Musical score for measures 30-33. The system consists of five staves: four vocal staves and one piano accompaniment staff. The key signature is one flat (B-flat). The lyrics are: "Qui - a fe - - - - -".

34

Musical score for measures 34-37. The system consists of five staves: four vocal staves and one piano accompaniment staff. The key signature is one flat (B-flat). The lyrics are: "cit mi - - - - -".

38

Musical score for measures 38-41. The system consists of five staves: four vocal staves and one piano accompaniment staff. The key signature changes to two flats (B-flat and E-flat) starting in measure 38. The lyrics are: "hi - - - - -", "hi", "hi ma -".

54

Musical score for measures 54-57. The system consists of five staves: three vocal staves and two piano accompaniment staves. The vocal parts have lyrics: "men e - - - - - men e - - - - - men e - - - - -". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

58

Musical score for measures 58-60. The system consists of five staves. The vocal parts have lyrics: "men e - - - - -". The piano accompaniment features a complex rhythmic pattern with many triplets and sixteenth notes.

61

Musical score for measures 61-63. The system consists of five staves. The vocal parts have lyrics: "ius. ius. ius.". The piano accompaniment features a complex rhythmic pattern with many triplets and sixteenth notes.

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.

65

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

68

- ten - ti - am in bra - chi - s.
- ti - am in bra - chi - s.
- ten - ti - am in bra - chi - s.
in bra - chi - s.

71

Musical score for measures 71-73. The score is in 4/4 time with a key signature of one flat (B-flat). It features four staves: a vocal line and three piano accompaniment staves (treble and bass clefs). The lyrics are: "o su o su o su". The vocal line has a fermata over the first 'o' and a flat (b) above the first 'su'. The piano accompaniment consists of a rhythmic pattern of eighth and sixteenth notes in the right hand and a bass line in the left hand.

74

Musical score for measures 74-76. The score is in 4/4 time with a key signature of one flat. It features four staves: a vocal line and three piano accompaniment staves. The lyrics are: "o su o su o su". The vocal line has a fermata over the first 'o' and a flat (b) above the first 'su'. The piano accompaniment continues with a rhythmic pattern of eighth and sixteenth notes.

77

Musical score for measures 77-79. The score is in 4/4 time with a key signature of one flat. It features four staves: a vocal line and three piano accompaniment staves. The lyrics are: "o: di sper o: di sper o:". The vocal line has a fermata over the first 'o:' and a flat (b) above the first 'di sper'. The piano accompaniment has a fermata over the first measure and then continues with a rhythmic pattern.

80

Musical score for measures 80-82. The system consists of four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The key signature is one flat (B-flat major/D minor). The time signature is 4/4. The lyrics are: "sit su - sit su - per -".

83

Musical score for measures 83-85. The system consists of four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The key signature is one flat. The lyrics are: "per".

86

Musical score for measures 86-88. The system consists of four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The key signature is one flat. The piano part features complex triplet and sixteenth-note patterns in both hands.

89

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

92

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

95

su - - - - - i.
- - - - - i.
- - - - - i.
- - - - - i.

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

98

E - - - - - su - - - - - ri - en -

E - - - - -

101

- - - - -

- su - - - - - ri - en - - - - -

E - - - - - su - ri - en - - - - -

104

Musical score for measures 104-106. The score is in a key signature of one flat (B-flat) and a common time signature (C). It features a vocal line and a piano accompaniment. The vocal line has lyrics: "tes im - ple - vit bo". The piano accompaniment consists of a right hand with eighth and sixteenth notes and a left hand with a simple bass line. A brace on the left side groups the piano parts.

107

Musical score for measures 107-109. The score continues in the same key signature and time signature. The vocal line has lyrics: "bo". The piano accompaniment features more complex rhythmic patterns, including sixteenth-note runs in both hands. A brace on the left side groups the piano parts.

110

Musical score for measures 110-112. The score continues in the same key signature and time signature. The vocal line has lyrics: "tes im - ple - vit". The piano accompaniment continues with similar rhythmic patterns. A brace on the left side groups the piano parts.

113

116

119

nis: et di - vi

nis: et di - vi

nis: et di - vi

123

Musical score for measures 123-125. The score consists of five staves. The top two staves are vocal parts. The bottom three staves are piano accompaniment. The lyrics are: - - - - - tes di - - - - -
- - - - - tes di - - - - -
- - - - - tes di - - - - -

126

Musical score for measures 126-128. The score consists of five staves. The top two staves are vocal parts. The bottom three staves are piano accompaniment. The lyrics are: - - - - - mi - - - - - sit
- - - - - mi - - - - - sit in - - - - -
- - - - - mi - - - - - sit

129

Musical score for measures 129-131. The score consists of five staves. The top two staves are vocal parts. The bottom three staves are piano accompaniment. The lyrics are: in - - - - -
- - - - - a -
in -

132

Musical score for measures 132-134. The score consists of five staves. The first two staves are vocal lines with rests. The third and fourth staves are piano accompaniment in the right hand, and the fifth staff is the piano accompaniment in the left hand. The key signature has one flat (B-flat). The lyrics 'a' are written below the piano accompaniment staves.

135

Musical score for measures 135-137. The score consists of five staves. The first two staves are vocal lines with rests. The third and fourth staves are piano accompaniment in the right hand, and the fifth staff is the piano accompaniment in the left hand. The key signature has one flat (B-flat).

138

Musical score for measures 138-140. The score consists of five staves. The first two staves are vocal lines with rests. The third and fourth staves are piano accompaniment in the right hand, and the fifth staff is the piano accompaniment in the left hand. The key signature has one flat (B-flat). The lyrics 'nes.' are written below the piano accompaniment staves.

Su - sce - pit Is - ra - el pu - e - rum su - um: _____

re - cor - da - tus mi - se - ri - cor - di - ae su - ae. _____

141

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

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

Si - - - - - cut

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

145

- - - - - tus est _____ ad _____ pa -

- - - - - tus est _____ ad _____

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

- - - - - tus _____ est ad _____

149

tres no
 pa tres no
 pa tres no
 pa tres no

153

stros: A bra
 stros: A bra
 stros: A bra
 stros: A bra

157

ham
 ham
 ham
 ham

161

et se - mi - ni e - - - ius in _____

et se - mi - ni e - - - ius in _____

8 et se - mi - ni e - - - ius in _____

et se - mi - ni e - - - ius in _____

165

_____ sae - - - - -

_____ sae - - - - - cu -

_____ sae - - - - -

_____ sae - - - - - cu - - - - -

169

- - - - - cu - - - - - la.

- - - - - la.

8 - - - - - cu - - - - - la.

- - - - - la.

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

173

Si - - - - -

Si - - - - -

177

- - - - -

- - - - -

181

e -

- - - - - cut e -

- - - - - cut

e -

185

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

189

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

192

- o
 - o
 [et]
 - o et

195

nunc et sem -

nunc et sem - - -

198

et _____

et _____

- - - - - per:]

- - - - - per:

201

in sae - - - cu - la _____

in [sae - cu - la] sae - - - -

et in sae - cu - la _____

et _____ in sae - cu - la _____

204

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

207

A

210

men.
 men.
 men.
 men.

Editorial Conventions

The nomenclature of the voice-parts follows the period practice of the time.

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 unless cancelled.

Redundant accidentals are retained in the score.

Ligatures are denoted by the sign \lrcorner , coloration by the sign \ulcorner .

Underlay between square brackets is entirely editorial.

Final notes before double bars have been standardised without comment.

The plainsong verses have been supplied editorially. The polyphony does not display any indisputable plainsong tone or faburden. (At this early date the latter would be the expected choice.) When tones or faburdens were incorporated in settings such as this their first and last notes always determined the chords on which the polyphonic verses began and ended. Chords at mid-verse pauses often conformed too, but by no means always and in the present setting these are so variable as to be of no help in determining the tone. The tonal structure of the verses suggests that the plainsong verses should be sung to tone 6, or to one of the endings in tone 1 or tone 7 that end on the same note as that on which the intonation begins. Tone 7 has been chosen for this edition.

Source

Edinburgh, National Library of Scotland, MS Adv. 5.1.15 ('The Carver Choirbook', c.1503–c.1546), f.114^v.

The source is a manuscript choirbook associated with Scone Abbey in 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. Some of the anonymous works closely associated with them in the choirbook are also likely to be English, but the present work, the second of four anonymous Magnificats in the book, has voice ranges more typical of Scottish than of English church music of the sixteenth century.

Notes on the Readings of the Source

The source contains many uncorrected errors in the notation. The underlay also has errors. In bars 173–184 logic demands that both the Countertenor and Tenor should sing only the word *Sicut*, the Countertenor continuing with *erat in principio* when the Mean and Bass enter. However these latter words are underlaid too early in the Countertenor part. Similarly, in bars 192–200 the Tenor should clearly carry the same text as the Bass. Instead the scribe wrote the words just sung by the other three voices: *in principio*. He followed this with *et nunc*, but then corrected the second word to *in*. He also omitted *est* in the Countertenor at bar 49 and *saecula* at bars 201–202. In general, the words are not underlaid with any precision. At bar 161 the homophonic chords are obviously intended to carry the words *et semini*, but the text placing does not coincide with the notation. This seems true of the underlay elsewhere in the piece, the placing of many syllables being singularly unconvincing. The inescapable conclusion is that the precise matching of words to notes was left to the performers. Consequently the placing of the underlay in the edition is substantially editorial. On the whole it has been assumed that syllables generally appear somewhere near the notes to which they were sung, but there are exceptions. The main variants from the edition are noted below but many minor adjustments have not been recorded. The underlay is best assessed by consulting the digital images of the source on www.diamm.ac.uk.

In the notes below each reference is separated by an oblique stroke. Within these references multiple readings are separated by a comma. The order within each entry is: (1) bar number(s); (2) voice(s); (3) reading of the source with subsequent bar numbers for extended readings in brackets. Voice names are abbreviated. Pitches are in capital letters, preceded by a number if necessary, e.g. ¹G = first note G in the bar. Note values are abbreviated: *cr* = crotchet *m* = minim, *q* = quaver, *sq* = semiquaver.

Mensuration and Proportions Signs

65 all parts mensuration sign C at start of bar / 59–60 M1 M2 Ct proportion sign D before first colored note / 85–86 Ct B proportion sign $\frac{2}{3}$ before first colored note / 141 all parts mensuration sign O at start of bar /

Accidentals and Clefs

34 Ct \flat for B / 37 Ct clef C2 before A, staff signature \flat s for upper & lower B / 39 M1 \flat for F / 57 Ct clef C3 with staff signature \flat for B before 1D / 82 Ct clef C2 with staff signature \flat s for upper and lower B before F / 141 Ct new line in source with staff signature \flat for lower B only begins with C / 148 Ct new line in source with staff signature \flat s for upper and lower B begins with 3D /

Underlay

1 Ct *exul-* below ED, (2) *-tavit* below DA / 10 B *-us* below FC, (11) *me-* below 1F / 16 T *De-* below 1C / 21 T *-ta-* below F / 21–22 B *salutare* undivided below GBAG, (25) *me-* below FF / 22 T *-re* below D, (23) *me-* below A / 24–25 all parts *-re* for *-ri* / 31 M1 *fe-* below G / 46 M1 *potens* undivided below EDC / 70 M *brachi-* below $^1B^2C^2B$ / 71 M *-o* below mE / 72 Ct *-o* below A, (73) *su-* below 1E / 91 M *cor-* below G, (92) *-dis* below $^2C^2B$ / 92 Ct *-dis* below 3FD / 97 M *-e* for *-i* / 100–102 T1 T2 B *Esurentes* for *Esurientes* / 101 T1 *-sur-* below A, (102) *-ri-* below 2B , (103) *-en-* below 1A / 101 B *-su-* below C, (102) *-ri-* below F / 103–104 T2 *-tes imple-* below FEFG, (109) *-vit* below F, (110) *bo-* below G / 109 B *bo-* below G / 111 T1 *bo-* below F / 122 T1 *-vi-* below G / 124 B *-tes* below DC, (125) *di-* below 1F / 127 T2 *-misit* undivided below $^1D^1E^1F$ / 140 T2 B *-nis* for *-nes* / 141–142 M *Sicut* undivided below FE / 145 M *-cu-* below A / 149–151 M Ct T *patris* for *patres* / 150 Ct *patres* undivided below E^2FA / 161 M *semini* undivided and two notes later, (162) *eius* below GF / 161 T *semini* one note later, (162) *e-* below B, (163) *-ius* below F / 161 B *-mini* below B at start of new staff / 162 B *eius* undivided below 1DF / 162–163 Ct *eius* undivided below 1DB / 163 T *saecu-* below 2FB / 166 Ct *sae-* below 1D , (168) *-cu-* below F / 175 Ct *-cut* below B^2A , (177) *e-* below G, (184) *-rat* below F, *in* below C, (187) *prin-* below F, (188) *-ci-* below D, (189) *-pi-* below 2G / 176 T *-cut* below A, *e-* below G / 185 M *-rat* below 2C , (186) *in* below 1G , (187–188) *principi-* below AGFG / 185 B *-rat* below C / 192 T *in* below 1D , (194–195) *principi-* undivided below BAGG, (200) *-o* below B / 201 M *sae-* below G / 202 M T *nunc* for *in*, corrected in T but not M / 202 Ct *sae-* below G / 202–203 T *et in saecula* ambiguously placed below DCBAGFED / 202–203 B *in saecula* below DGBCD / 204–205 T *saeculorum* undivided below GAFBA, A- below D / 204–205 B *saeculorum* undivided below 1G rest 2GD / 205 Ct *-lo-* below 1G , (206) *-rum* below F, (207) A- below 2G / 206 B A- below C /

Pitches and Note Values

23 T rest omitted / 41 M2 *qF* is corrected *qE* / 69 M ligature *mF mG* for FE^2G / 70 B G is F / 106 T1 1A is B / 136 B G is F / 153 Ct 2D omitted / 159 M G is F / 171 M *sq sq* are *q q* / 181 Ct A is B / 185 M 2C is corrected *q* / 190 B D is C / 192 M fermata for G / 203 Ct F is *q* / 204 T D is E / 212 M *mF* is *cr* /