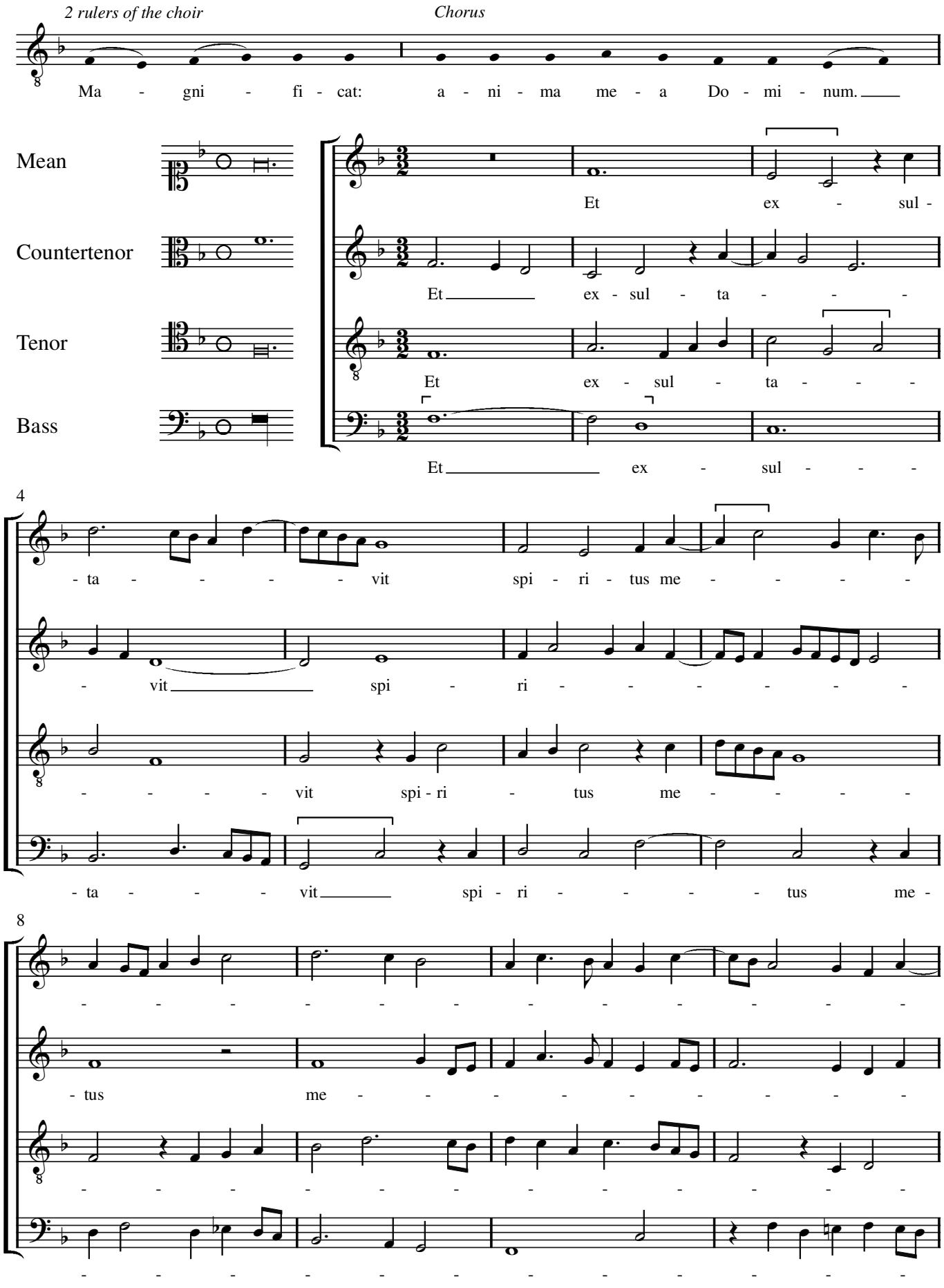
Magnificat

Edited by Jason Smart

Anon. (*c*.1503)



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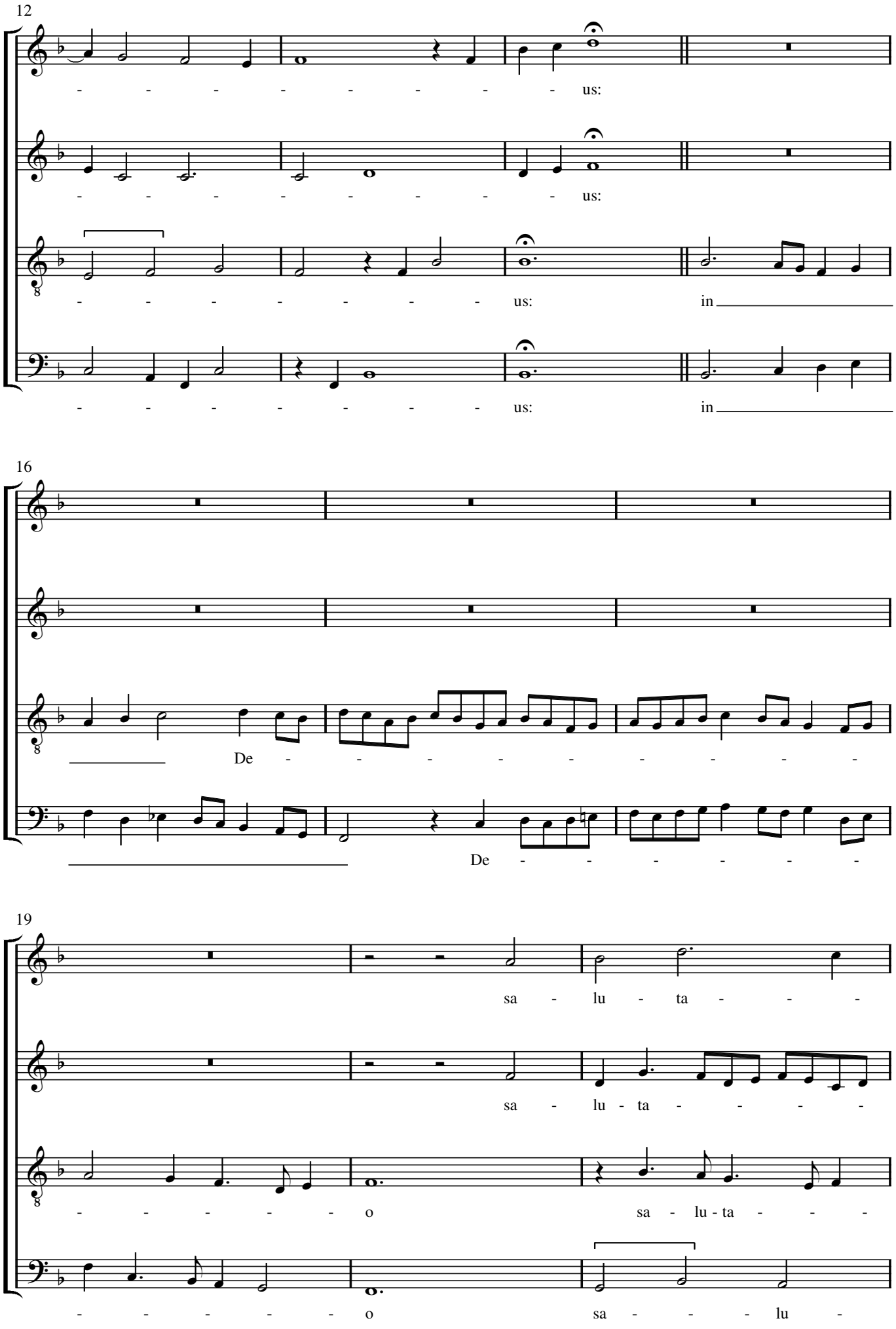
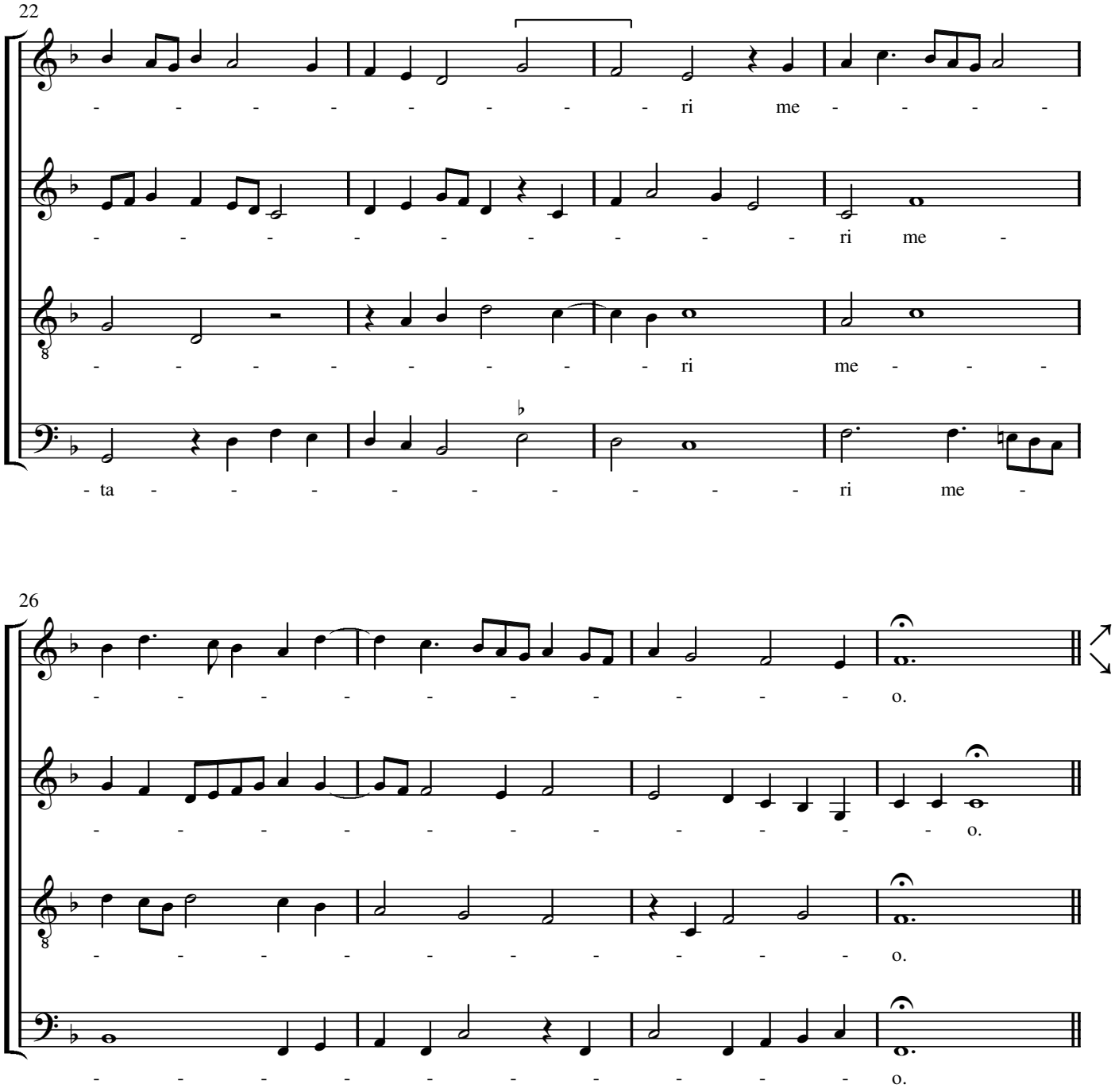
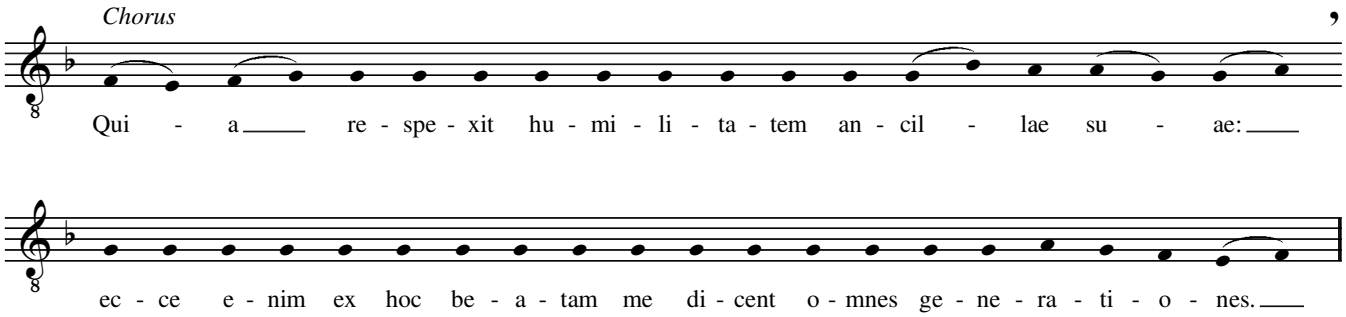
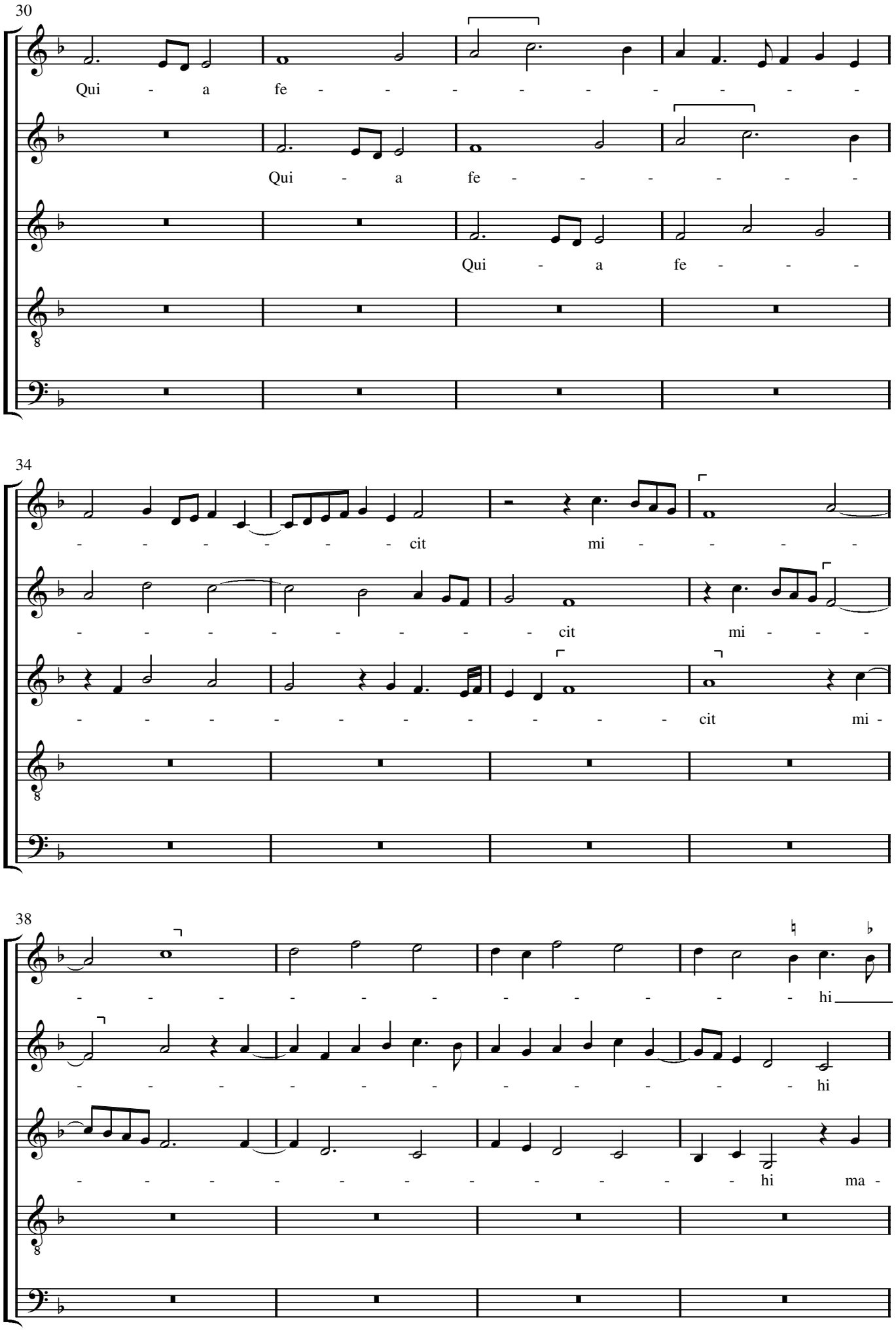
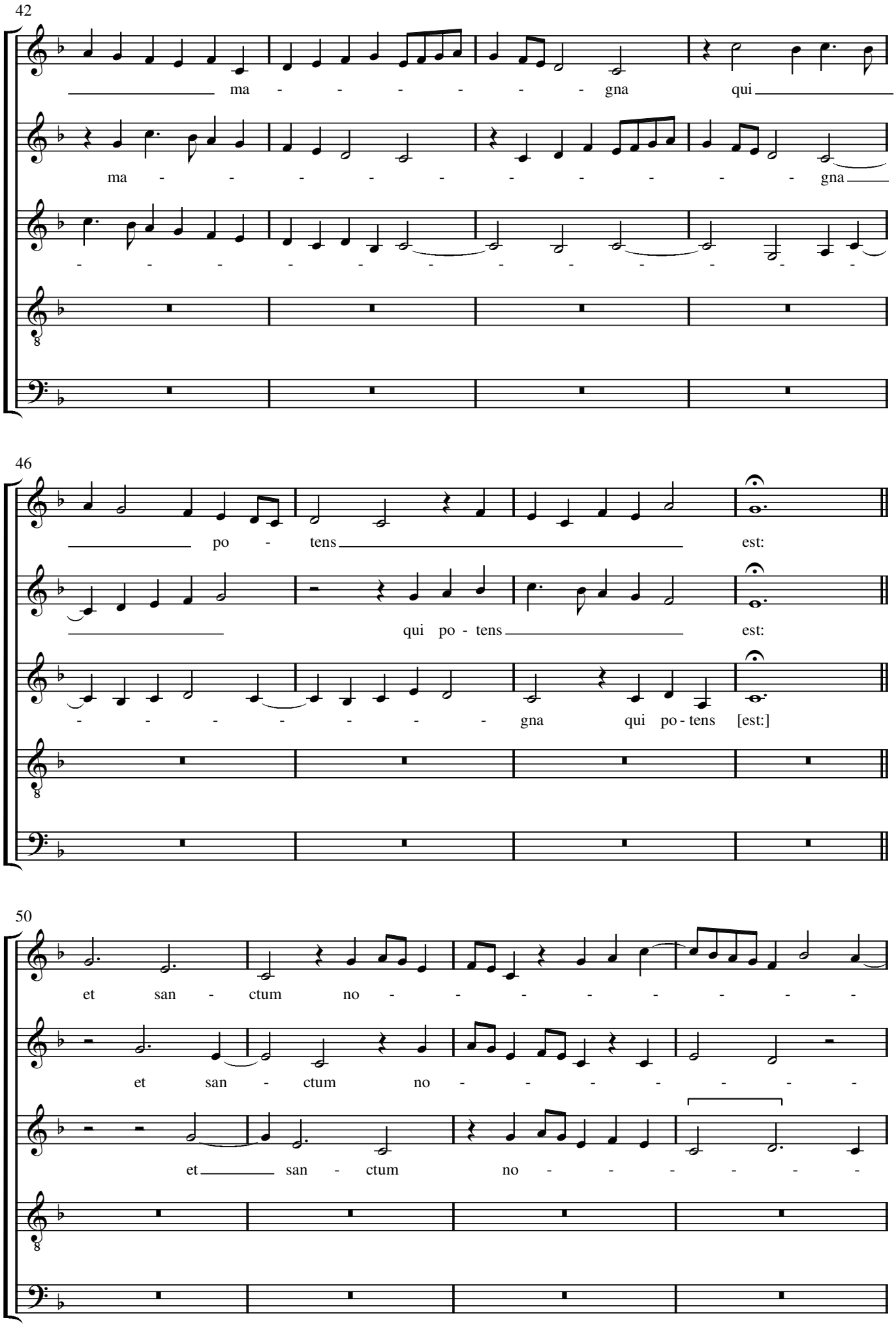
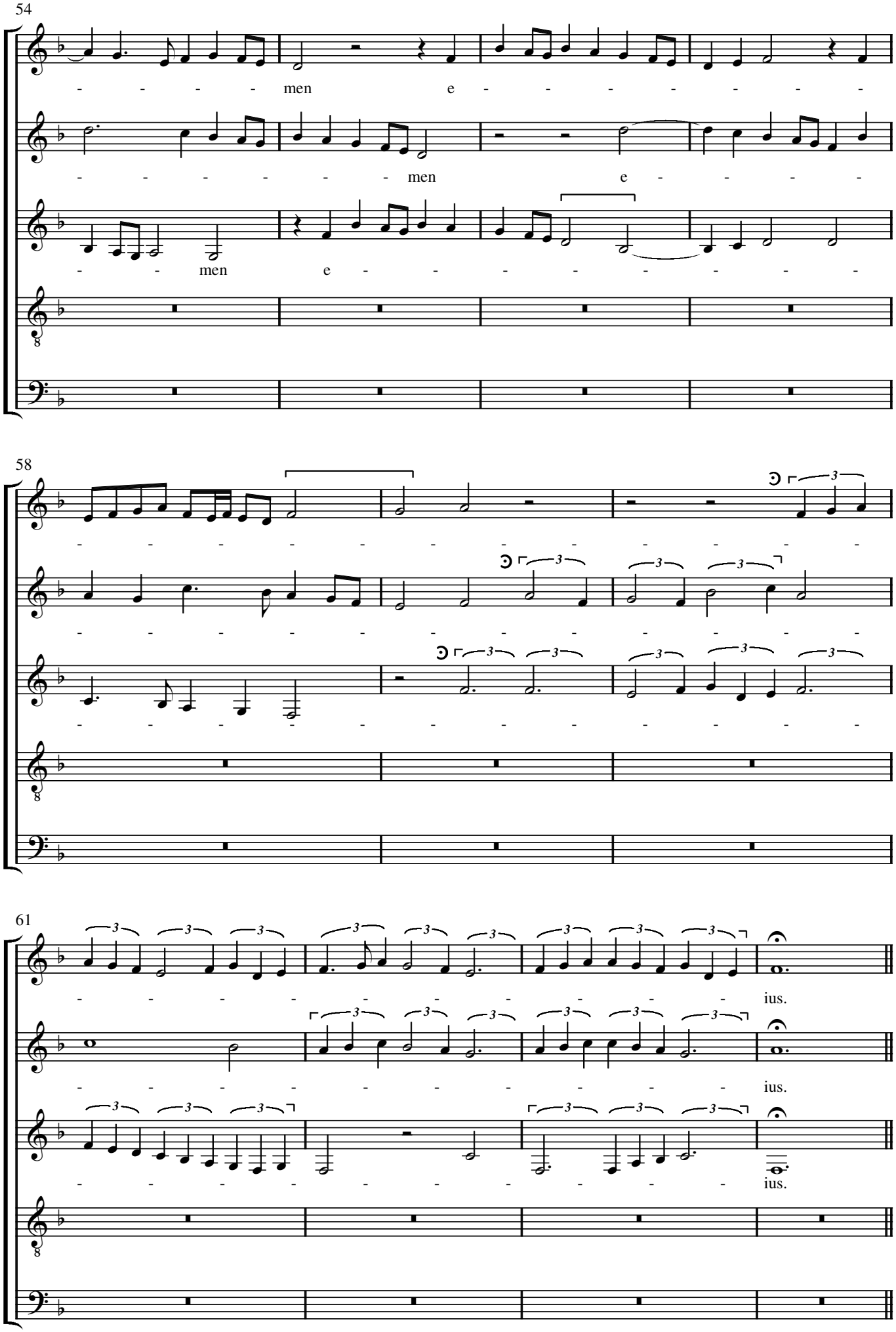

12
- - - - - - - - - us:
- - - - - - - - - us:
- - - - - - - - us: in
- - - - - - - - us: in
16
De - - - - - - - - -
De - - - - - - - -
19
sa - lu - ta - - - -
sa - lu - ta - - - -
- - - - - - o sa - lu - ta - - -
- - - - - - o sa - - - - lu -

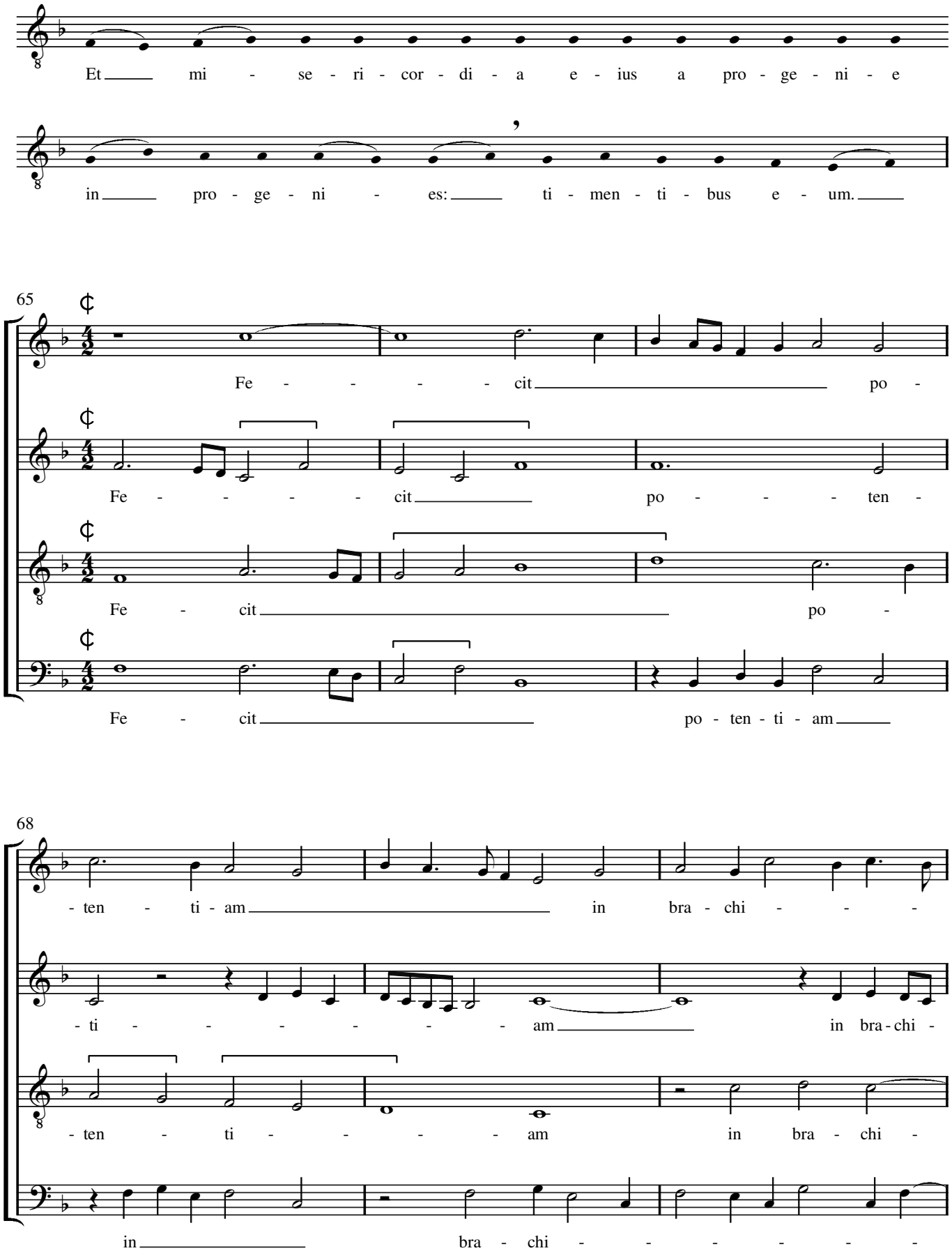

22
- - - - - - - - - ri me - - - -
- - - - - - - - - - - ri me -
- - - - - - - - - ri me - - -
- ta - - - - - - - - - ri me -
26
- - - - - - - - - - o.
- - - - - - - - - - - o.
- - - - - - - - - - o.
- - - - - - - - - - o.

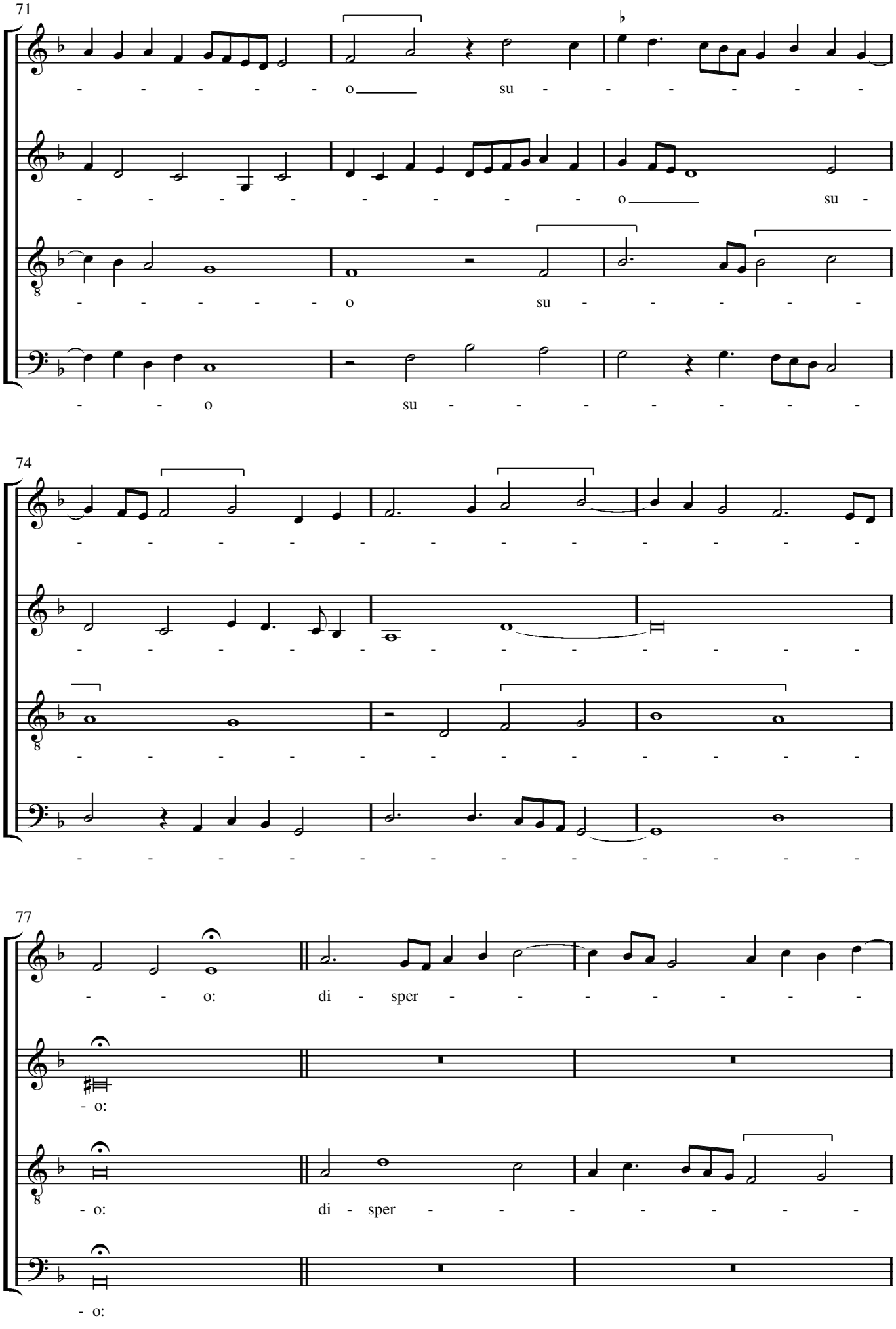

Chorus
Qui - a re - spe - xit hu - mi - li - ta - tem an - cil - lae su - ae:
ec - ce e - nim ex hoc be - a - tam me di - cent o - mnes ge - ne - ra - ti - o - nes.

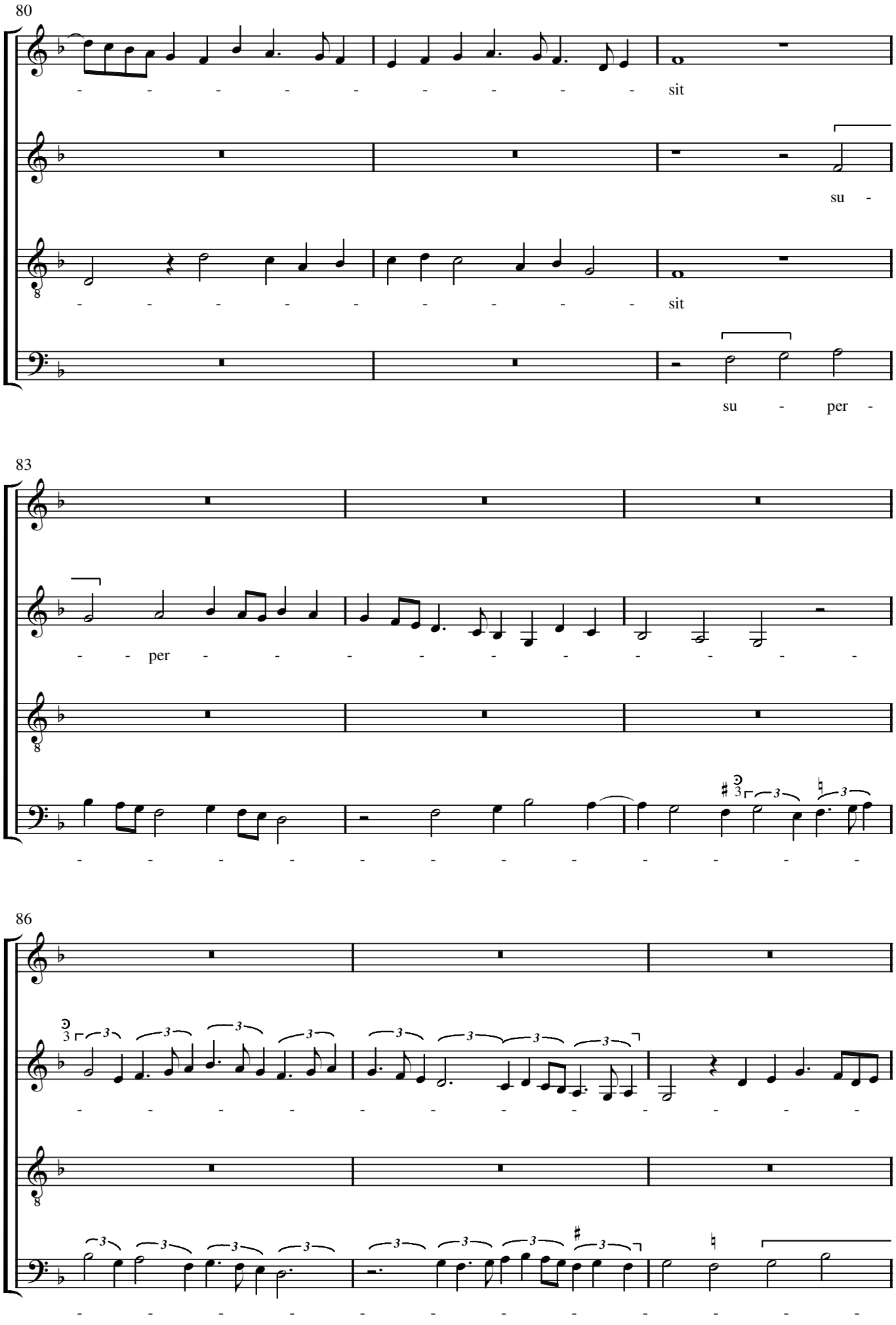

30
Qui - a fe - - - - - - - - - -
Qui - a fe - - - - - - -
Qui - a fe - - - -
34
- - - - - - - cit mi - - - -
- - - - - - - - - cit mi - - -
- - - - - - - - - - - cit mi -
38
- - - - - - - - - - - hi
- - - - - - - - - - - hi
- - - - - - - - - - - hi ma -

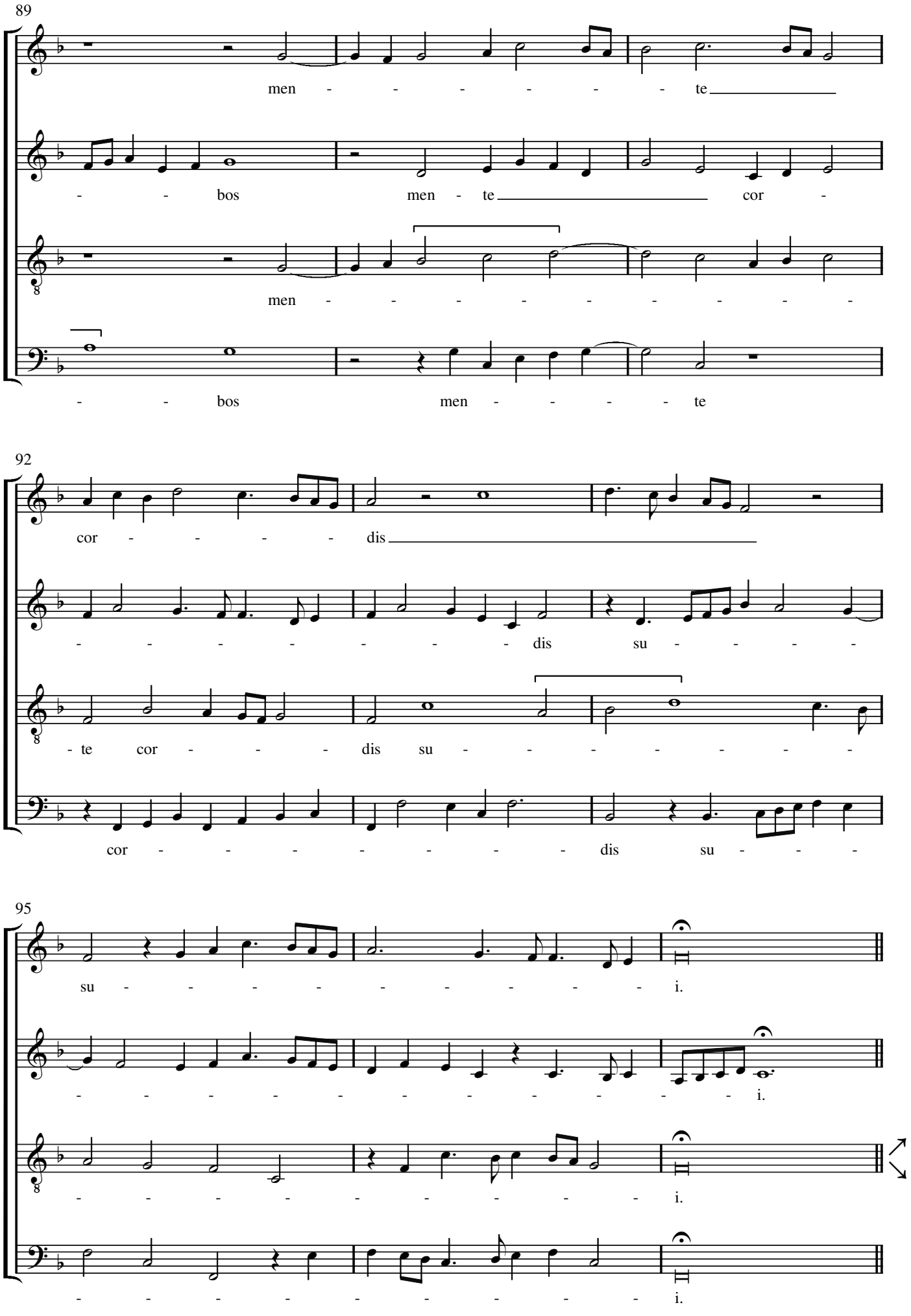

42
ma - - - - - - - gna qui
ma - - - - - - - - - - - - gna
46
po - tens est:
qui po - tens est:
- - - - - - - - gna qui po - tens [est:]
50
et san - ctum no - - - - - - - -
et san - ctum no - - - - - - -
et san - ctum no - - - - - - -

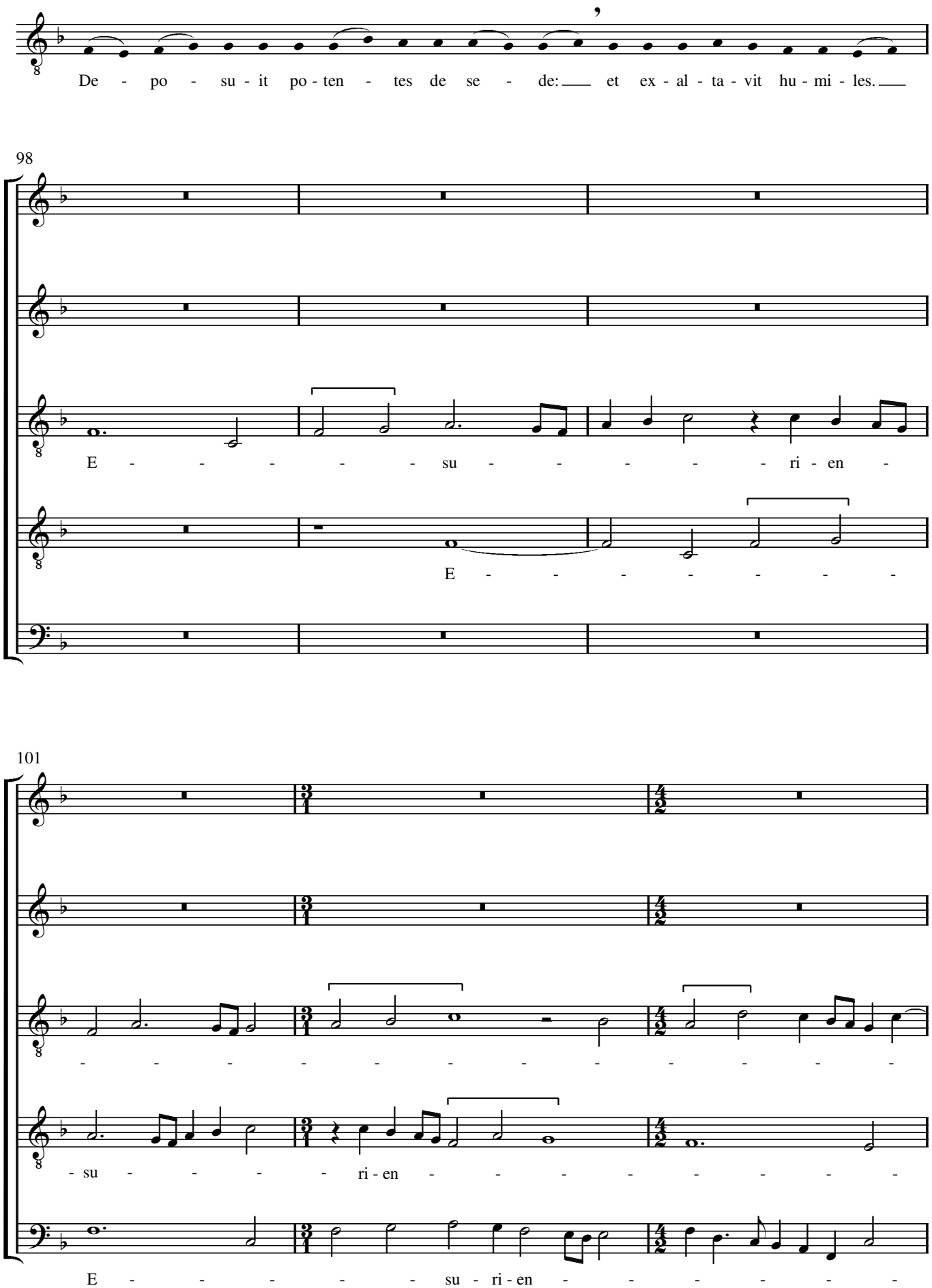

54
men e
men e
men e
58
61
ius.
ius.
ius.

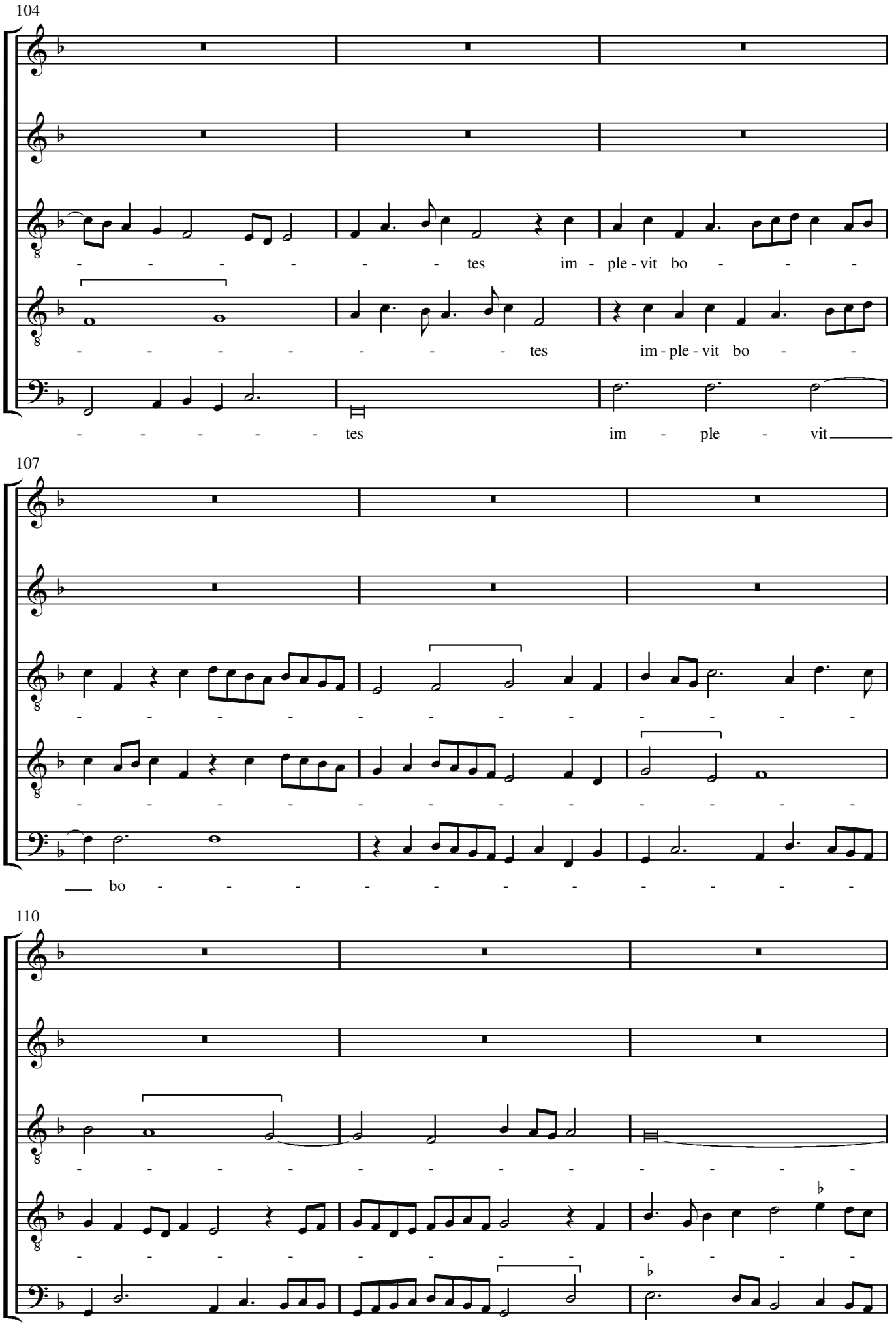

Et mi - se - ri - cor - di - a e - ius a pro - ge - ni - e
in pro - ge - ni - es: ti - men - ti - bus e - um.
65
Fe - - - - - cit po -
Fe - - - - - cit po - - - - ten -
Fe - cit po -
Fe - cit po - ten - ti - am
68
- ten - ti - am in bra - chi - - -
- ti - - - - - - - am in bra - chi -
- ten - ti - - - - am in bra - chi -
in bra - chi - - - - - -

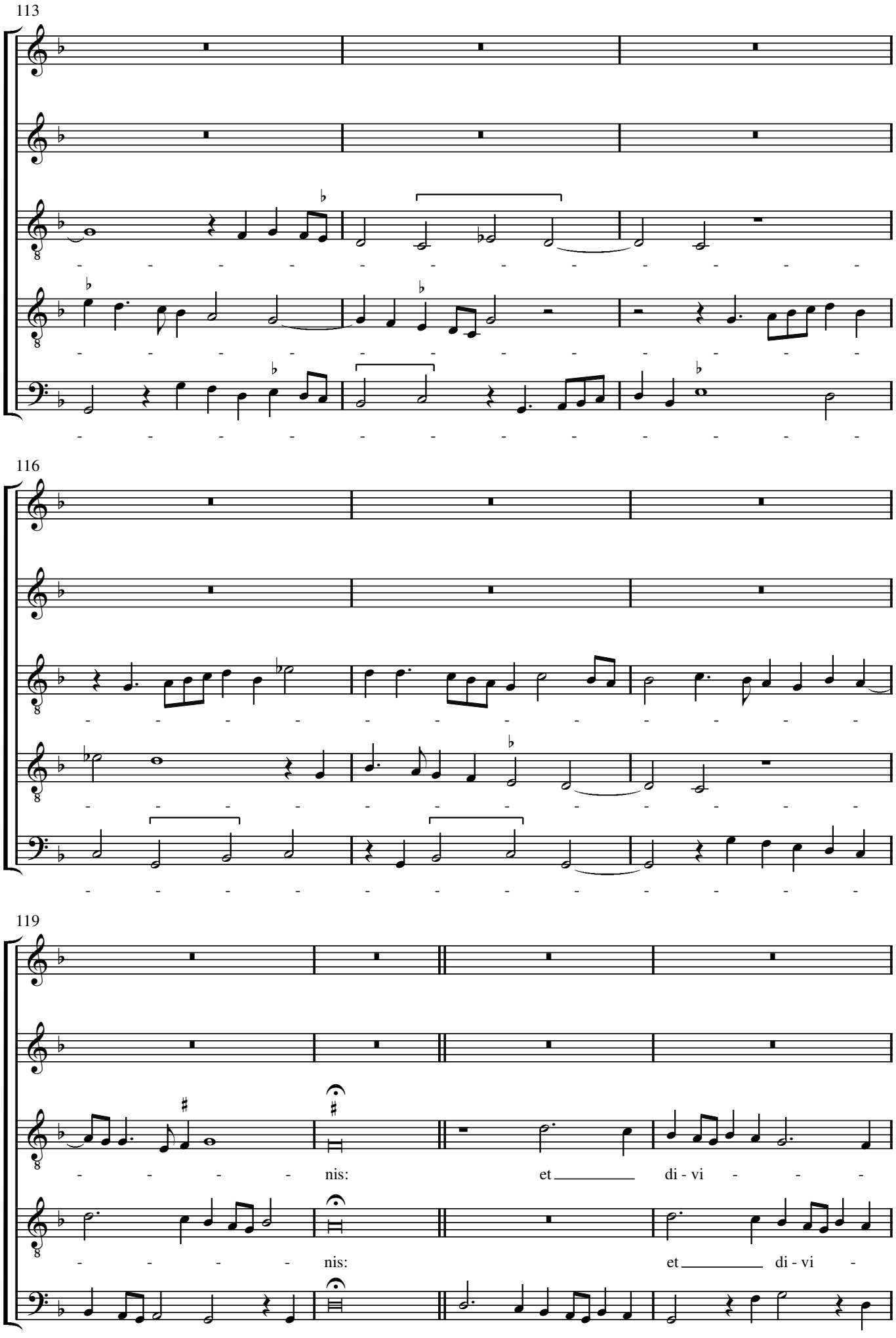

71
o su
o su
o su
o su
74
77
o:
di sper
o:
o:
di sper
o:

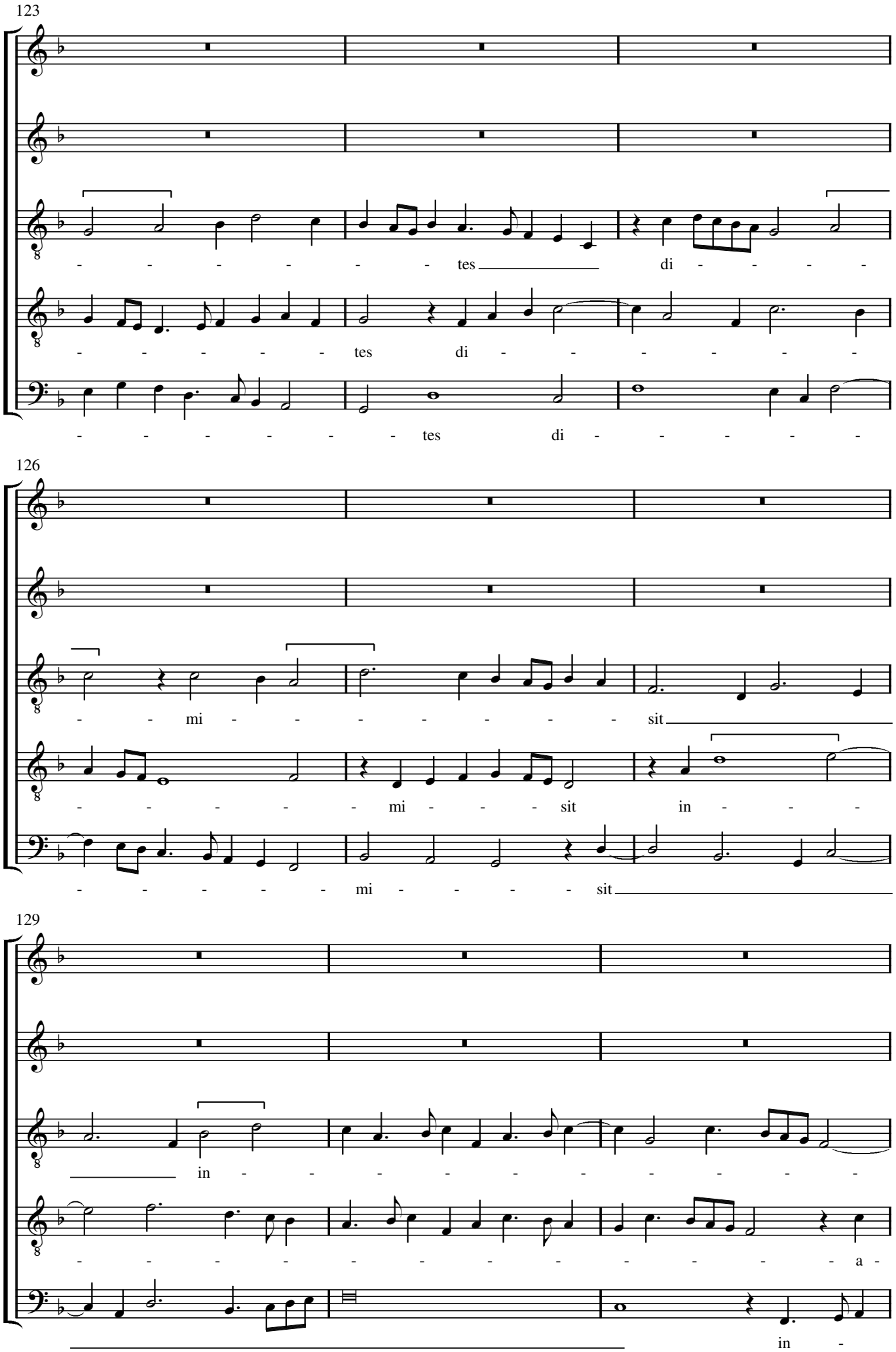

80
sit
su -
sit
su - per -
83
- per -
86

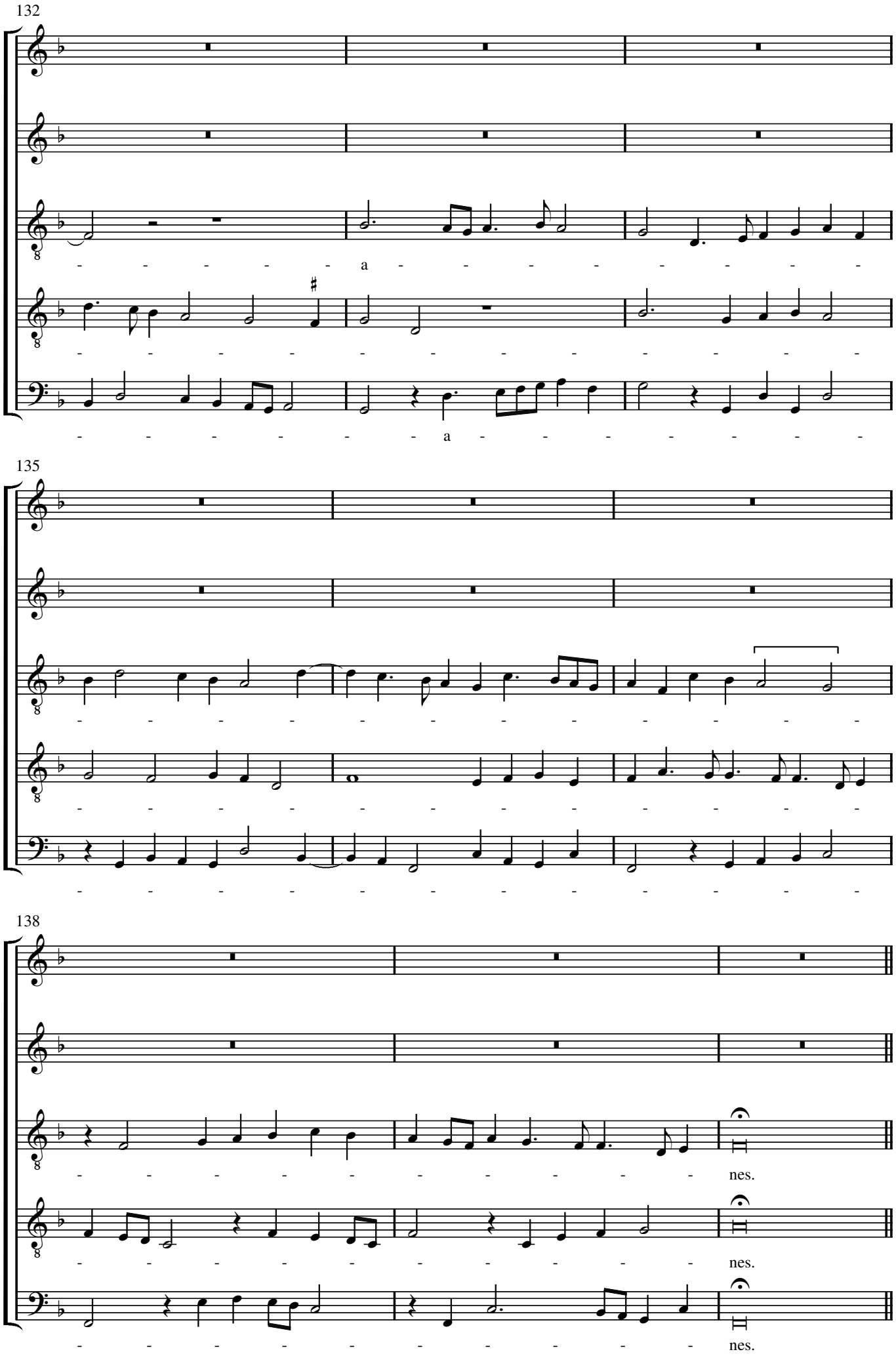

89
men - - - - - - - te
- - bos men - te cor -
men - - - - - - - - - -
- - bos men - - - - te
92
cor - - - - - dis
- - - - - - - - dis su - - - -
- te cor - - - dis su - - - - - - -
cor - - - - - - - - dis su - - -
95
su - - - - - - - - - - i.
- - - - - - - - - - - i.
- - - - - - - - - - i.
- - - - - - - - - - i.

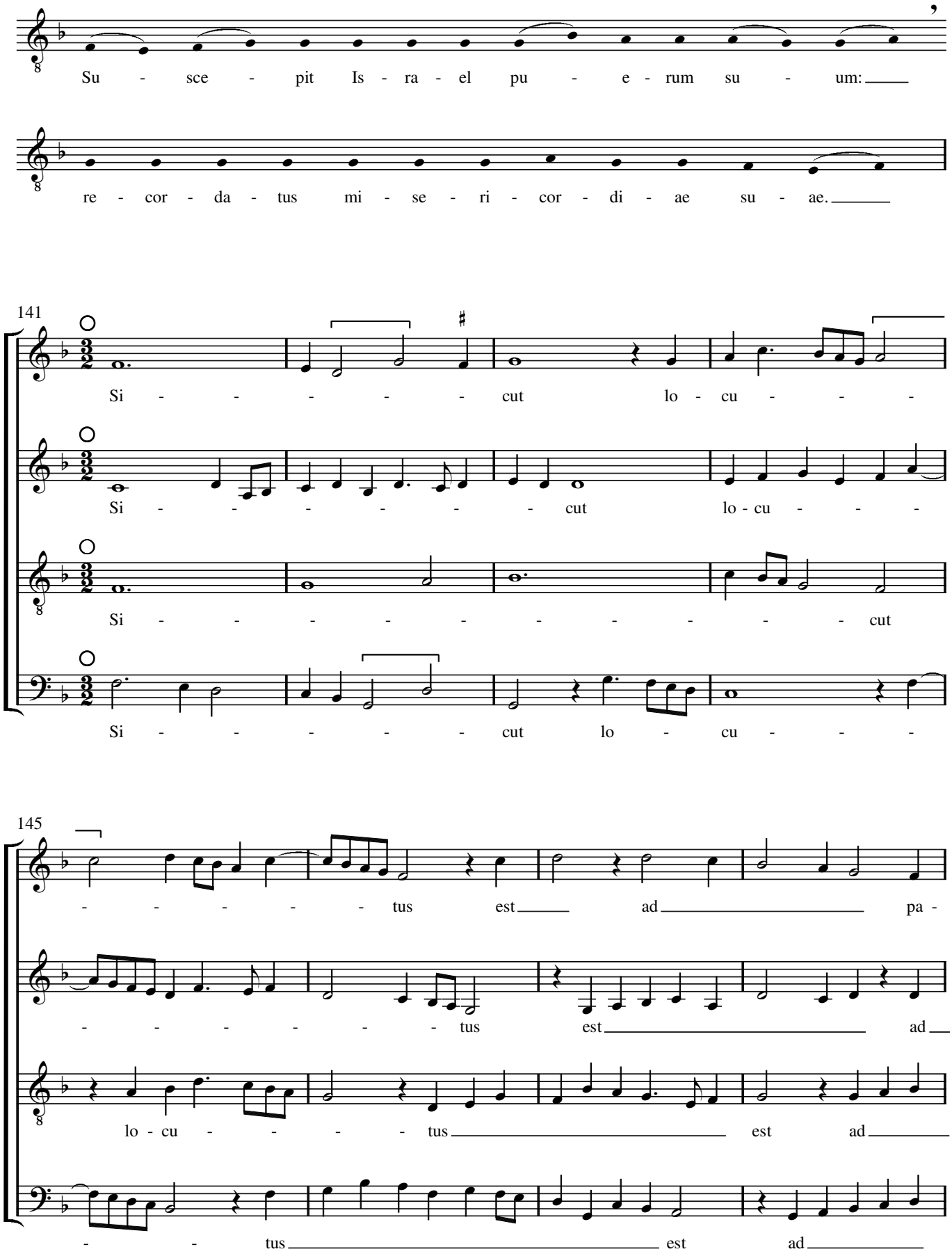

De - po - su - it po - ten - tes de se - de: et ex - al - ta - vit hu - mi - les.
98
E - - - - - su - - - - - ri - en -
E - - - - - - - -
101
- - - - - - - - - - - - - - - - -
- su - - - - ri - en - - - - - - - - -
E - - - - - su - ri - en - - - - - -

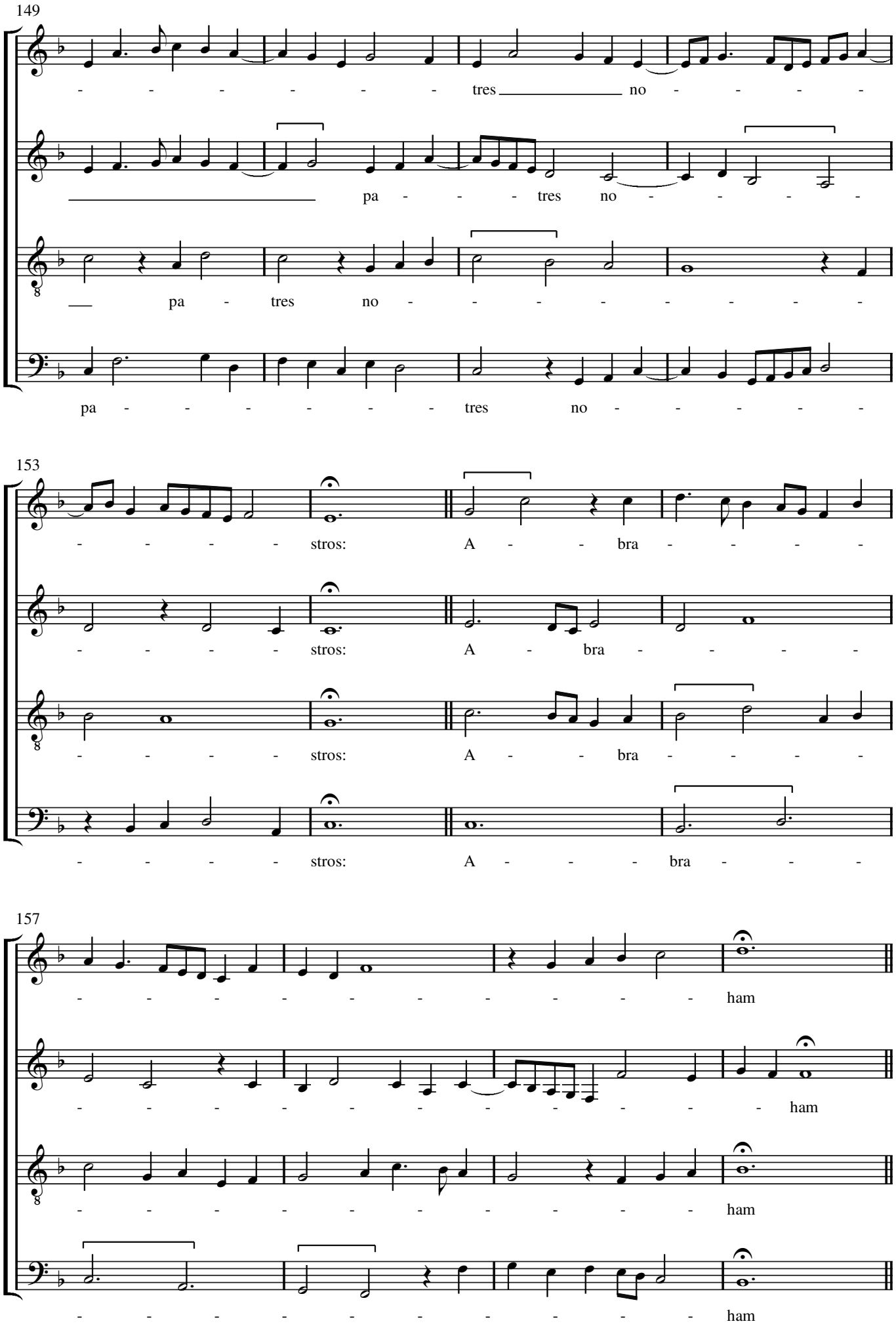

104
- - - - - - - - tes im - ple - vit bo - - -
- - - - - - - - - tes im - ple - vit bo - -
- - - - - - - tes im - ple - vit
107
- - - - - - - - - - - - - - - - - -
- - - - - - - - - - - - - - - - - -
bo - - - - - - - - - - - - - - -
110
- - - - - - - - - - - - - - - - - -
- - - - - - - - - - - - - - - - - -
- - - - - - - - - - - - - - - - - -

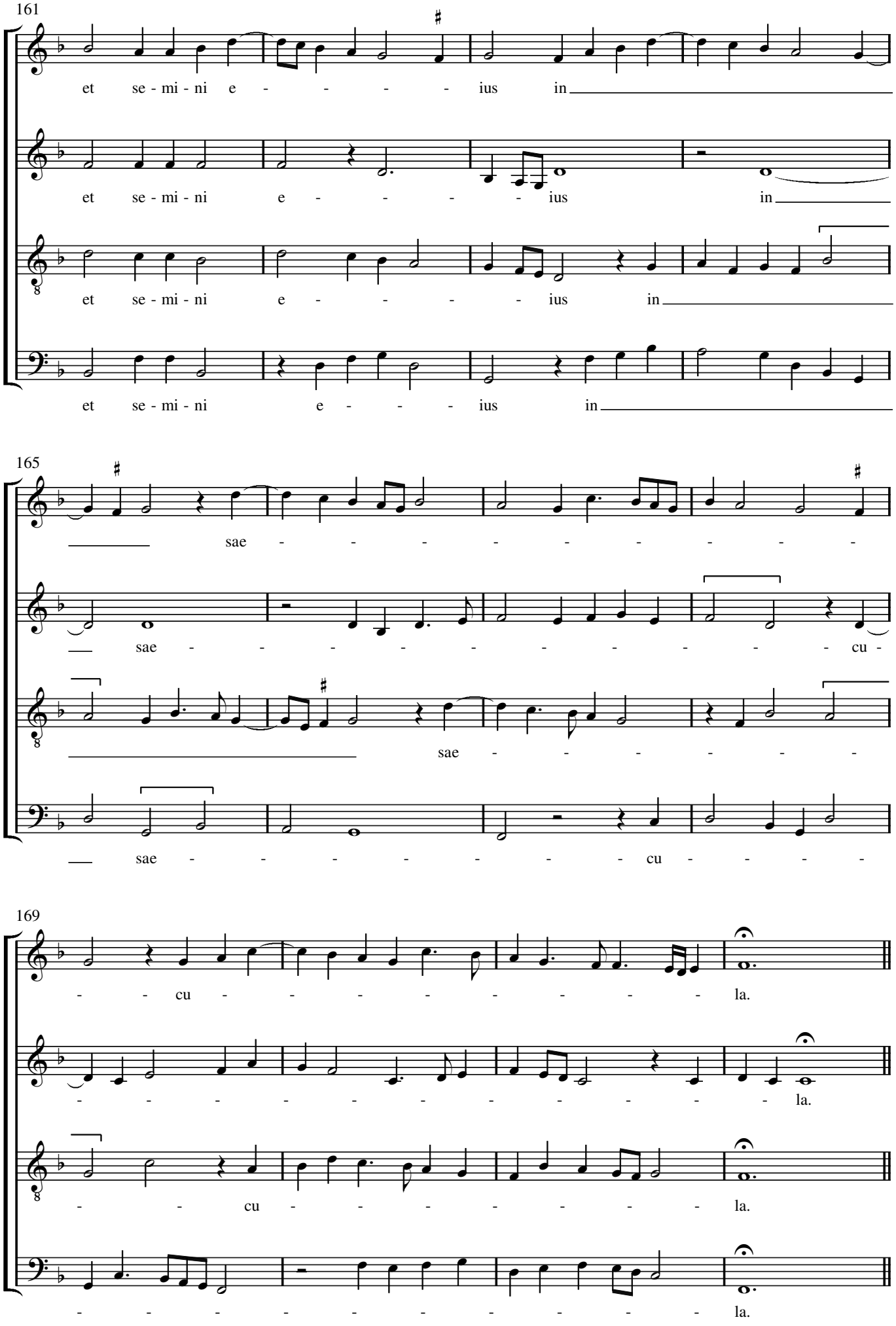

113
116
119
nis: et di - vi
nis: et di - vi
nis: et di - vi

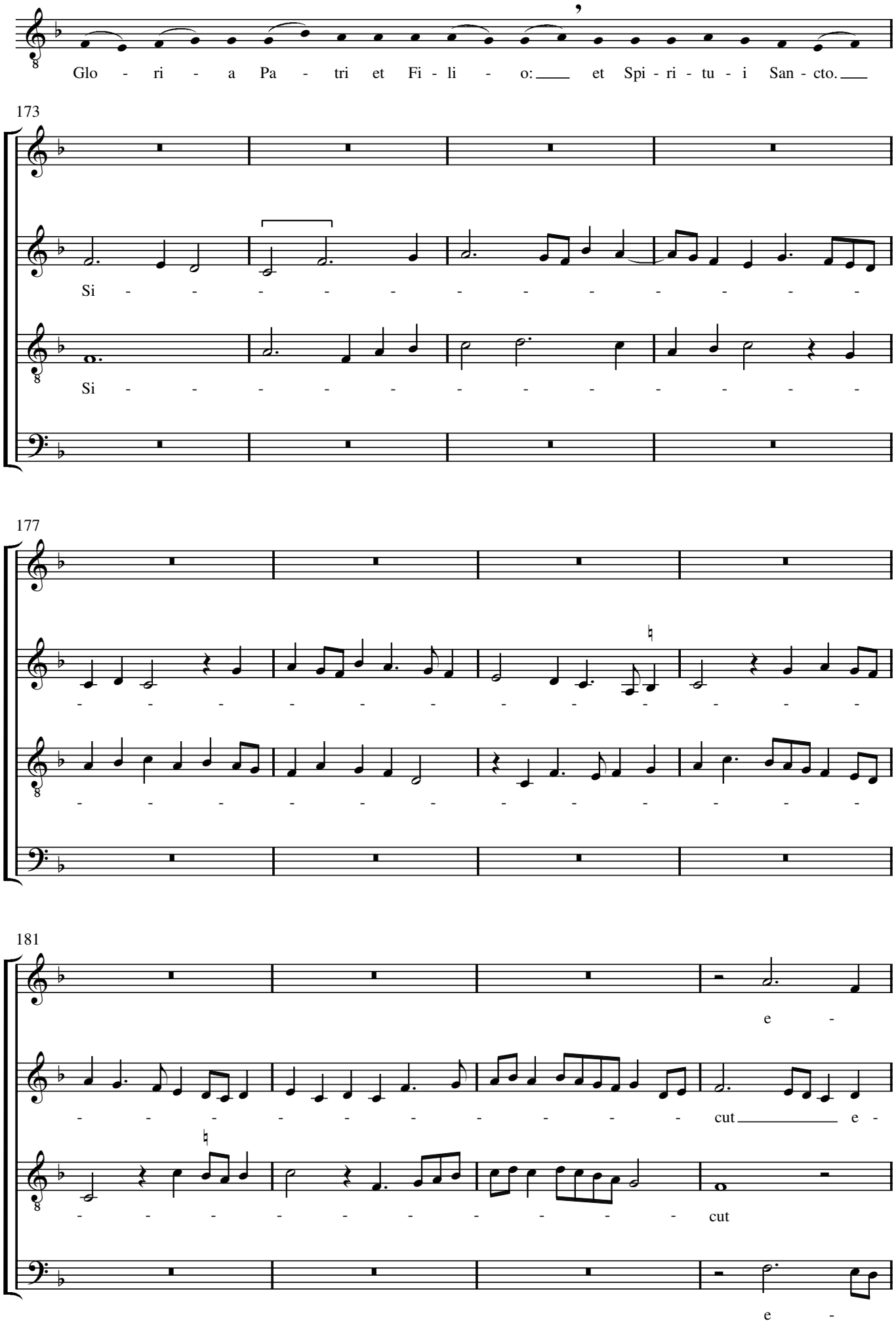

123
tes di
tes di
tes di
126
mi sit
mi sit
mi sit
129
in
in a
in

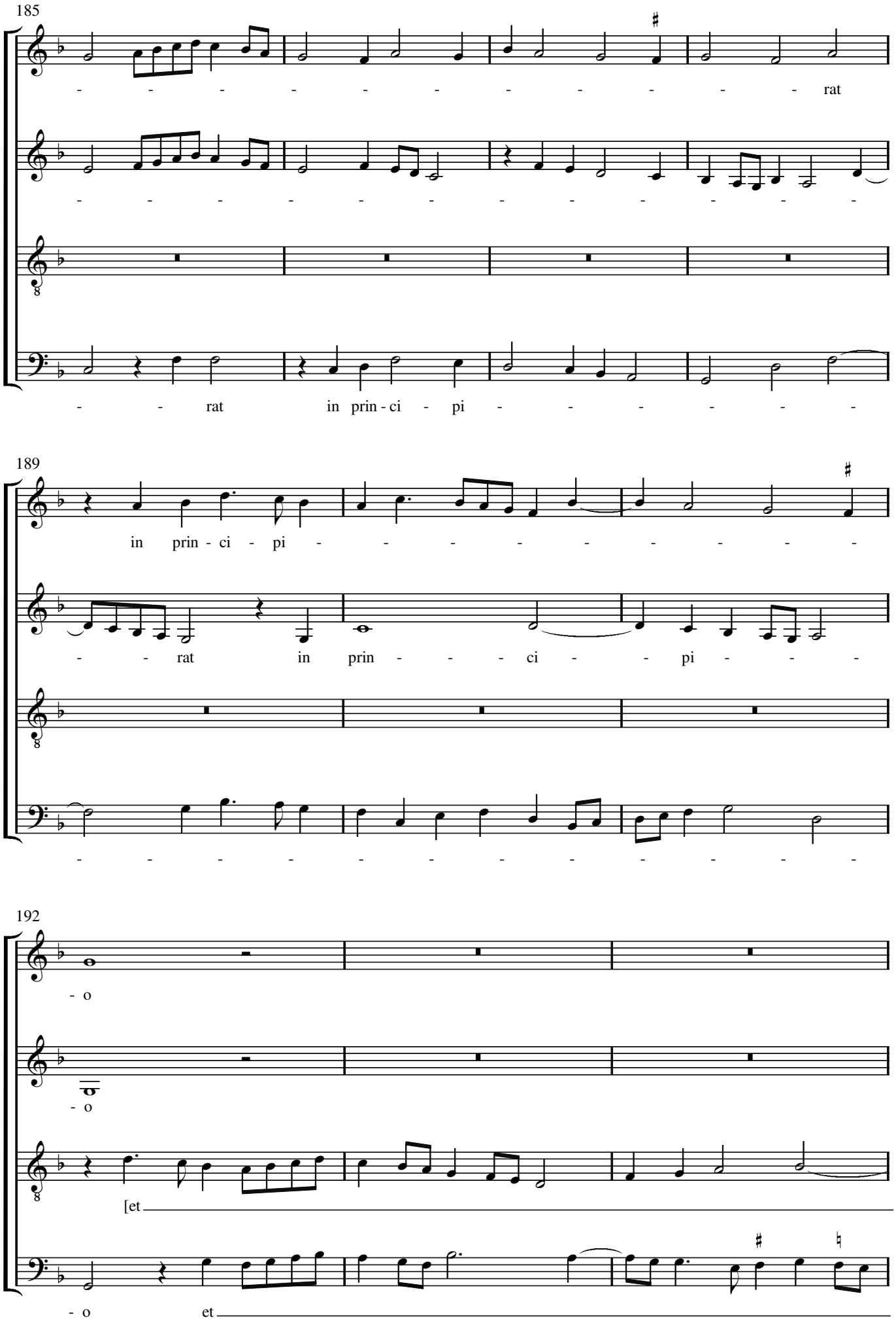

132
a
a
135
138
nes.
nes.
nes.

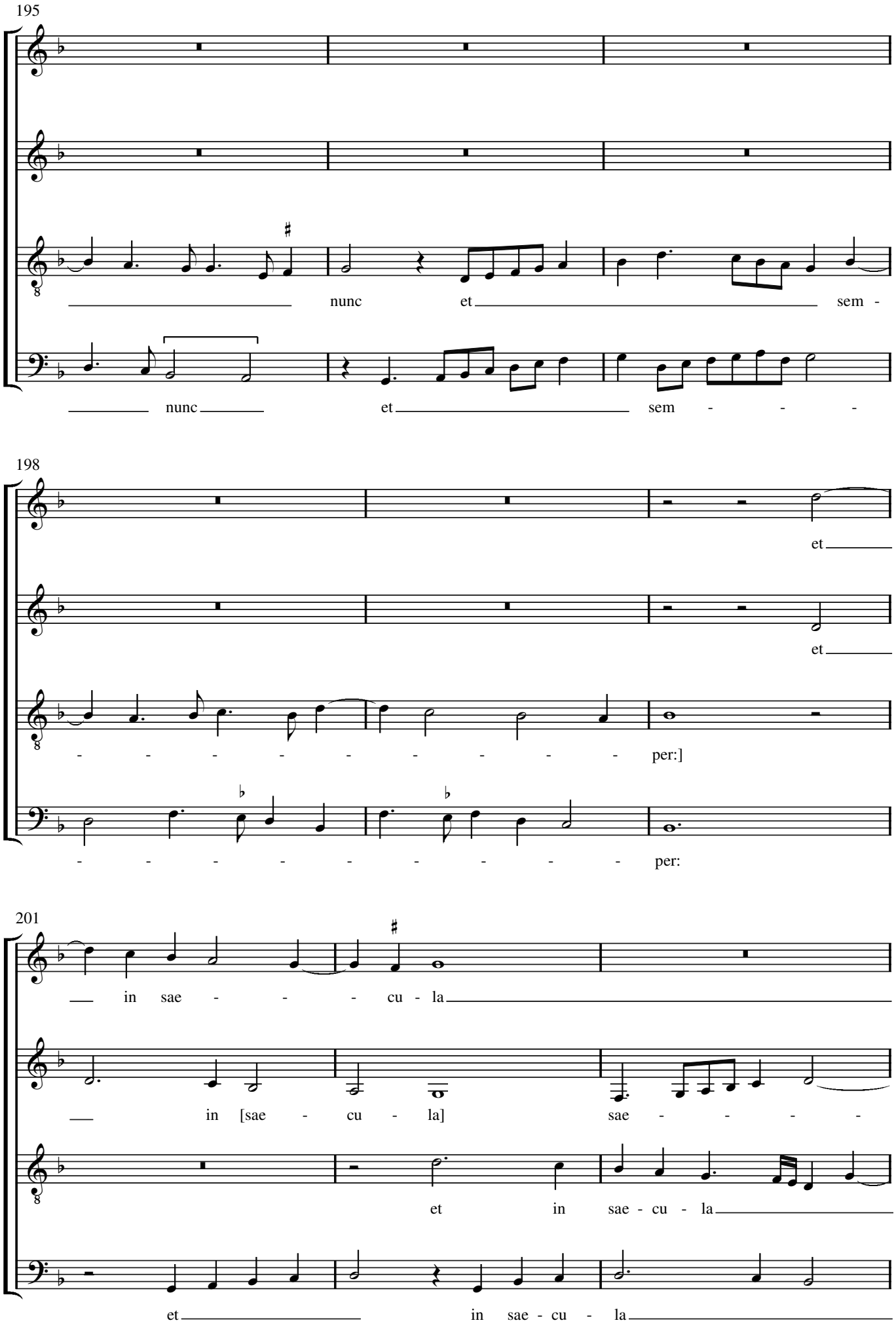

Su - sce - pit Is - ra - el pu - e - rum su - um:
re - cor - da - tus mi - se - ri - cor - di - ae su - ae.
141
Si - - - - - - cut lo - cu - - - -
Si - - - - - - - cut lo - cu - - - -
Si - - - - - - - - - - - - cut
Si - - - - - - cut lo - cu - - - -
145
- - - - - - tus est ad pa -
- - - - - - tus est ad
lo - cu - - - - - tus est ad
- - tus est ad

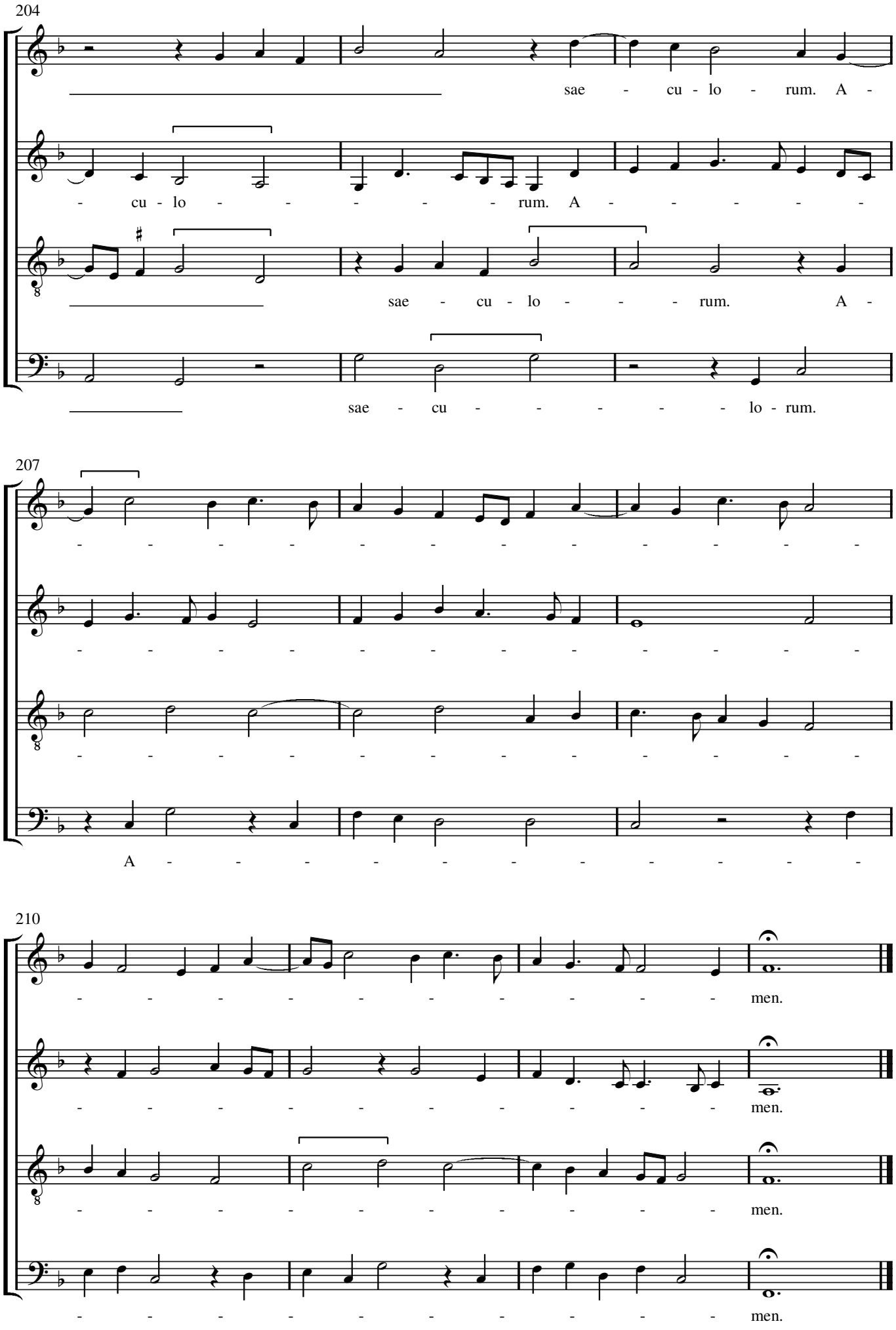

149
tres no
pa tres no
pa tres no
pa tres no
153
stros: A bra
stros: A bra
stros: A bra
stros: A bra
157
ham
ham
ham
ham


161
et se - mi - ni e - - - - - ius in
et se - mi - ni e - - - - - ius in
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.
- - 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 ⌜‾‾‾‾⌝, coloration by the sign ⌜‾ ‾⌝.

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 not 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. ^{1}G = 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 ¢ at start of bar / 59–60 M1 M2 Ct proportion sign ϶ before first colored note / 85–86 Ct B proportion sign $\frac{3}{2}$ before first colored note / 141 all parts mensuration sign O at start of bar /

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

Underlay
1 Ct *exul-* below ED, (2) *-tavit* below DA / 10 B *-us* below FC, (11) *me-* below [1]F / 16 T *De-* below [1]C / 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 [1]B[2]C[2]B / 71 M *-o* below *m*E / 72 Ct *-o* below A, (73) *su-* below [1]E / 91 M *cor-* below G, (92) *-dis* below [2]C[2]B / 92 Ct *-dis* below [3]FD / 97 M *-e* for *-i* / 100–102 T1 T2 B *Esureentes* for *Esurientes* / 101 T1 *-sur-* below A, (102) *-ri-* below [2]B, (103) *-en-* below [1]A / 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 [1]F / 127 T2 *-misit* undivided below [1]D[1]E[1]F / 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[2]FA / 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 [1]DF / 162–163 Ct *eius* undivided below [1]DB / 163 T *saecu-* below [2]FB / 166 Ct *sae-* below [1]D, (168) *-cu-* below F / 175 Ct *-cut* below B[2]A, (177) *e-* below G, (184) *-rat* below F, *in* below C, (187) *prin-* below F, (188) *-ci-* below D, (189) *-pi-* below [2]G / 176 T *-cut* below A, *e-* below G / 185 M *-rat* below [2]C, (186) *in* below [1]G, (187–188) *principi-* below AGFG / 185 B *-rat* below C / 192 T *in* below [1]D, (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 [1]G rest [2]GD / 205 Ct *-lo-* below [1]G, (206) *-rum* below F, (207) *A-* below [2]G / 206 B *A-* below C /

Pitches and Note Values
23 T rest omitted / 41 M2 *q*F is corrected *q*E / 69 M ligature *m*F *m*G for FE[2]G / 70 B G is F / 106 T1 [1]A is B / 136 B G is F / 153 Ct [2]D omitted / 159 M G is F / 171 M *sq sq* are *q q* / 181 Ct A is B / 185 M [2]C 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 *m*F is *cr* /