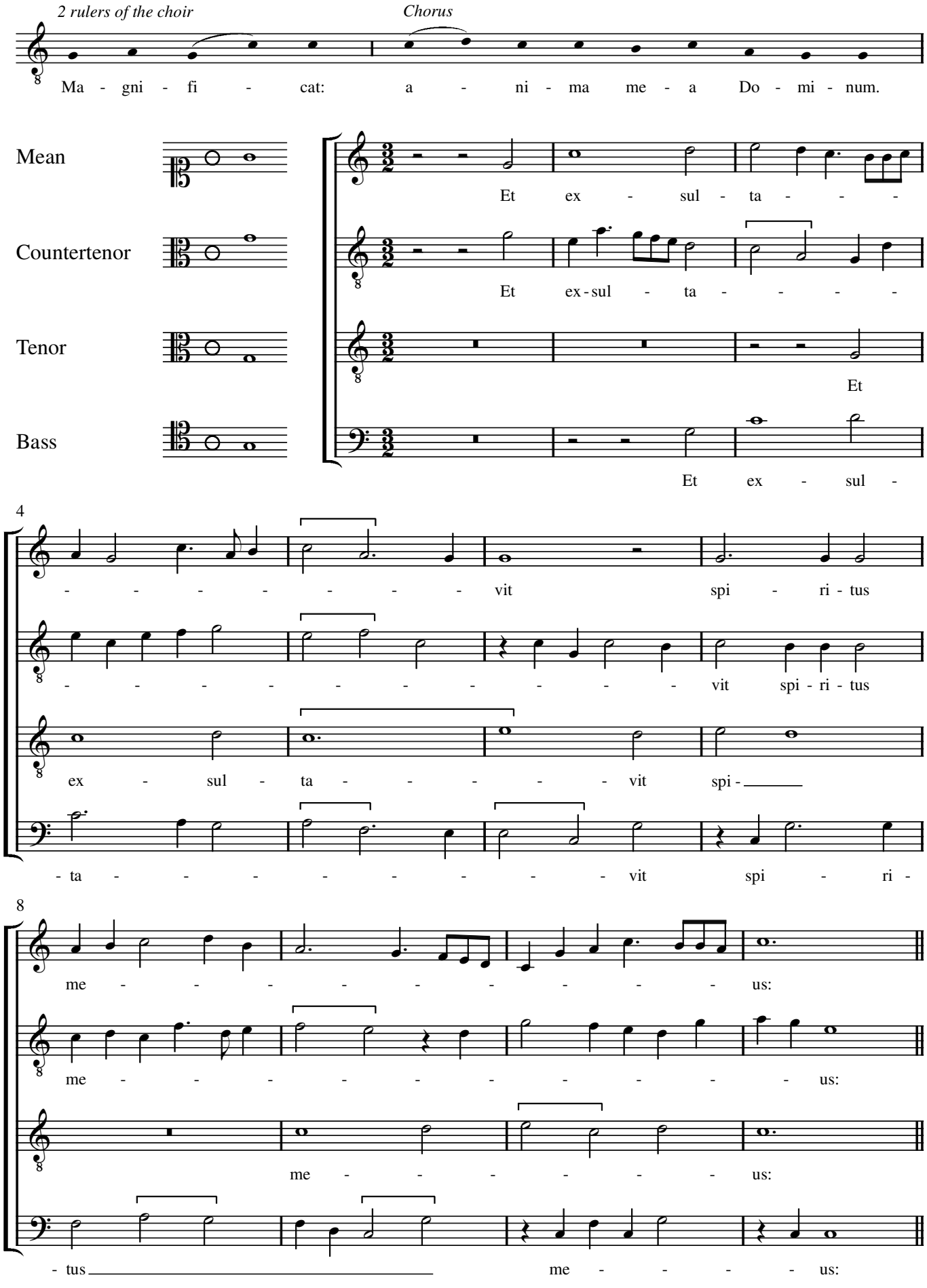
Magnificat

Edited by Jason Smart

Anon. (*c*.1470)

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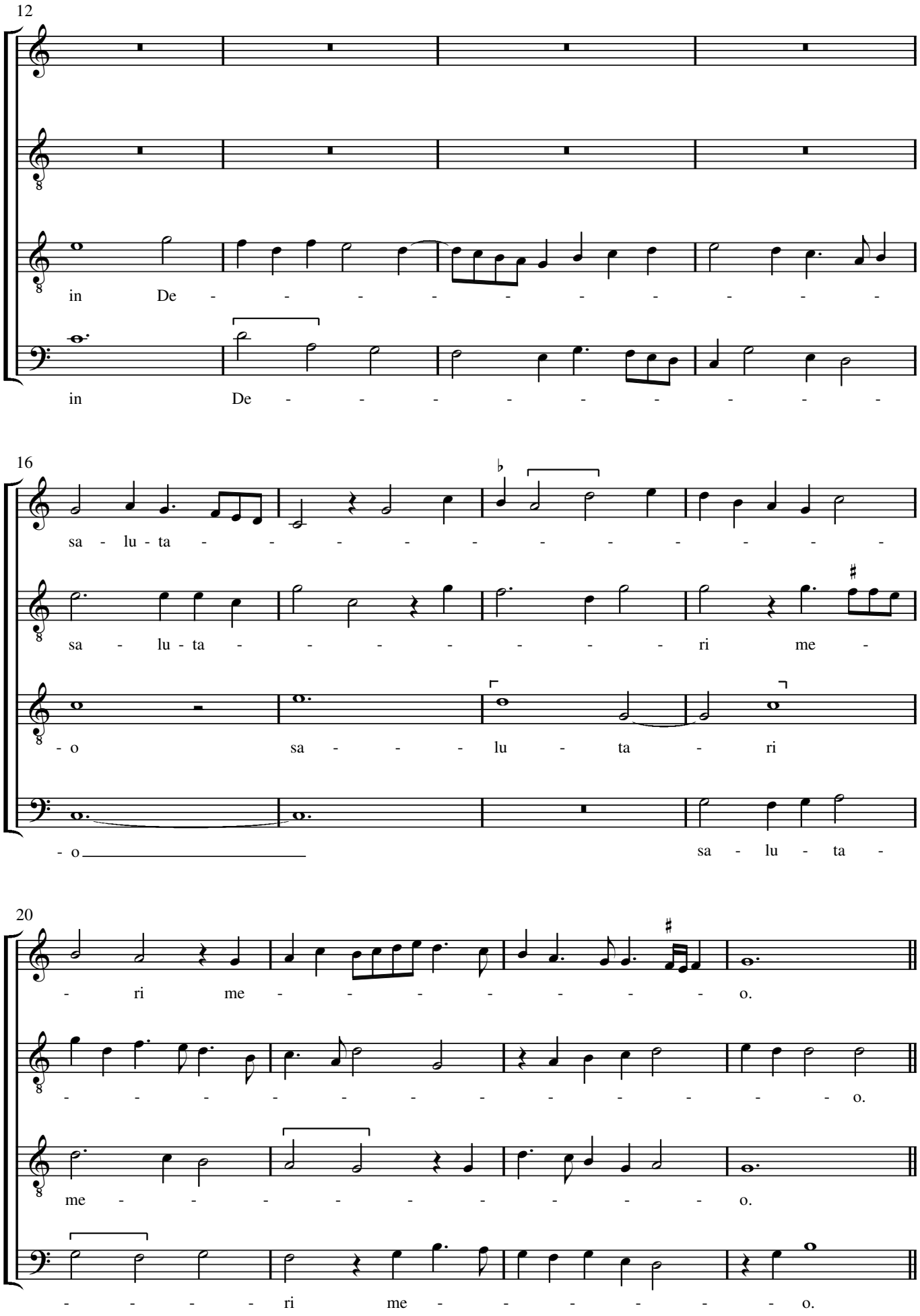
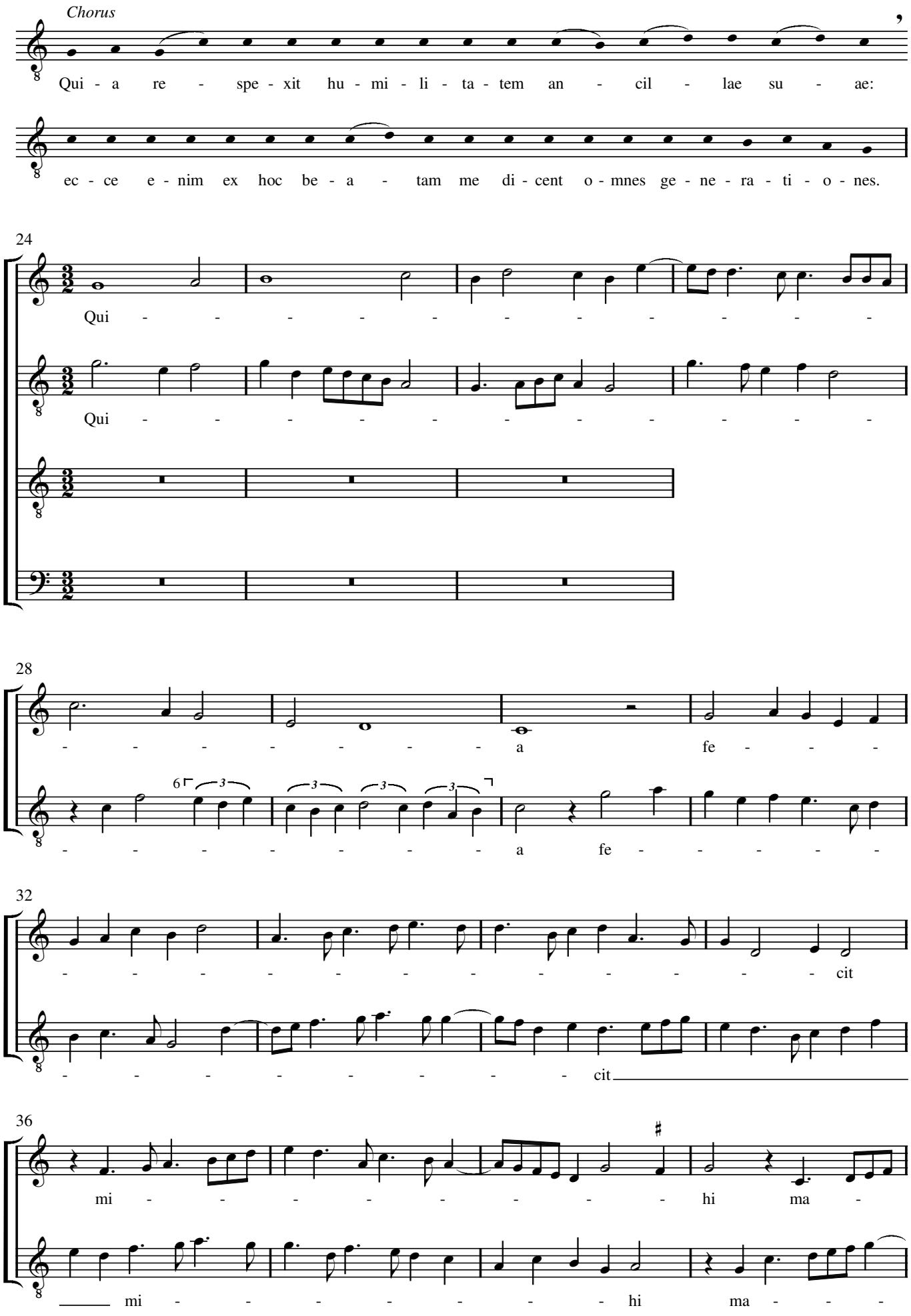
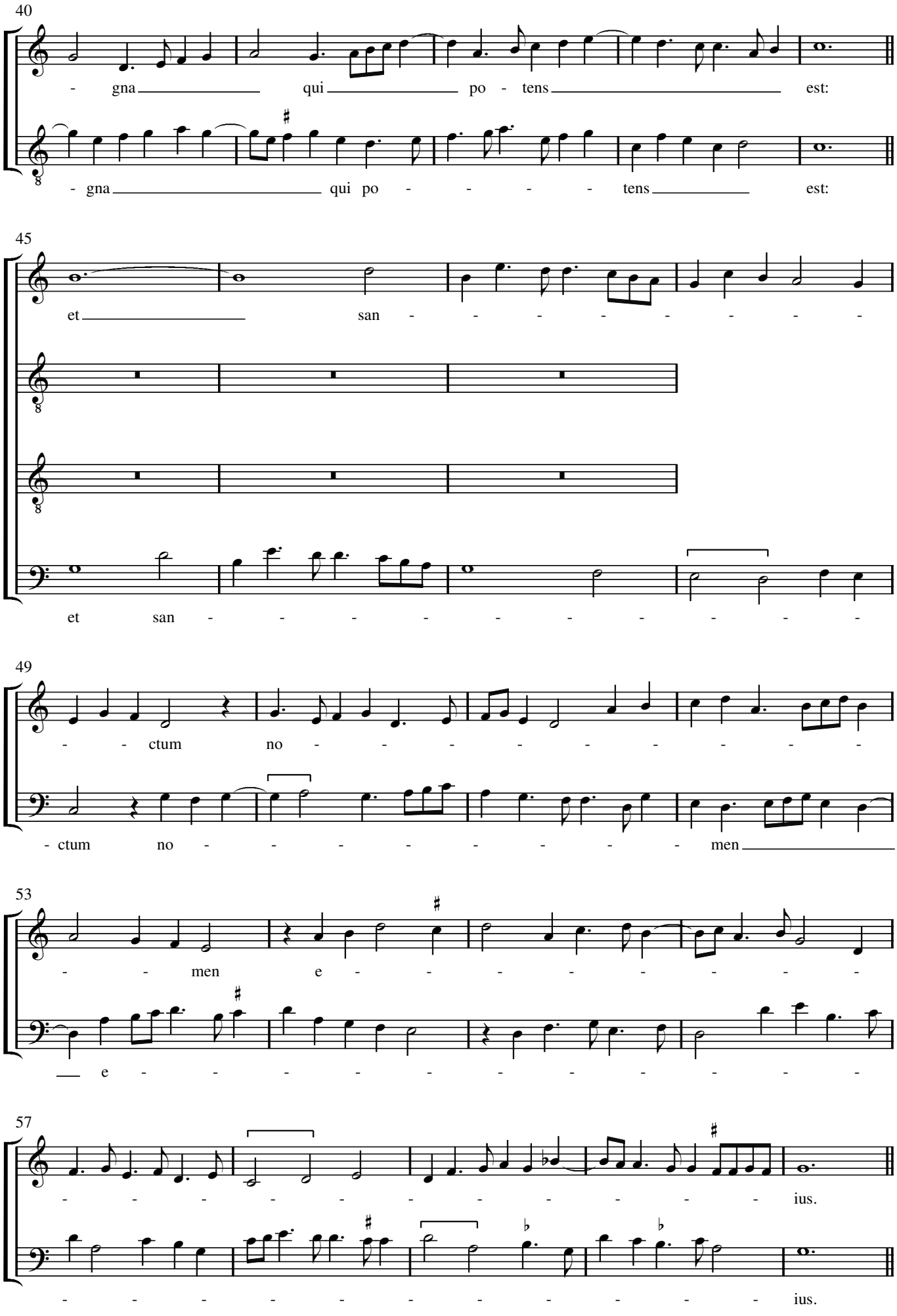
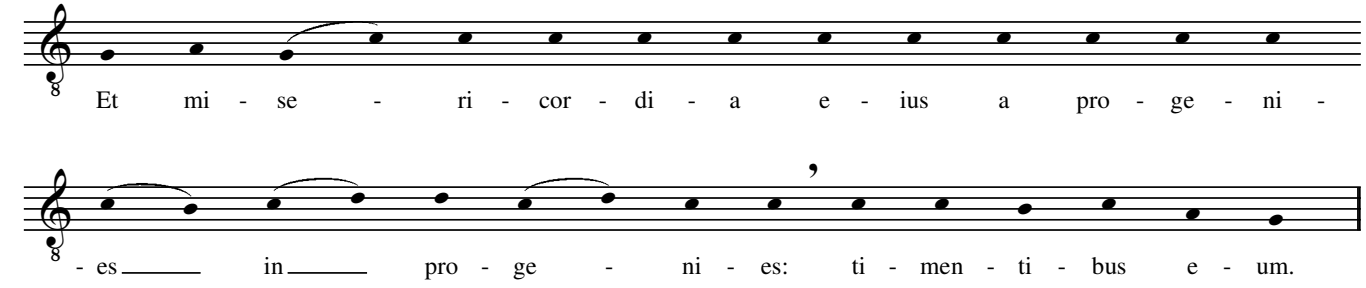
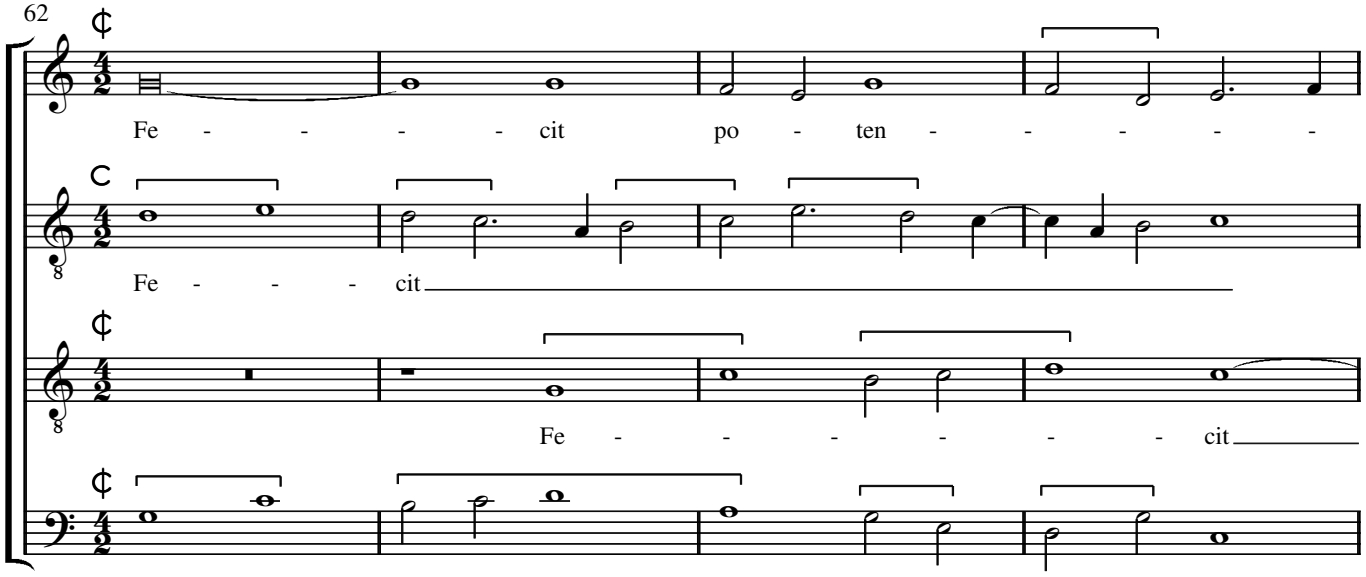
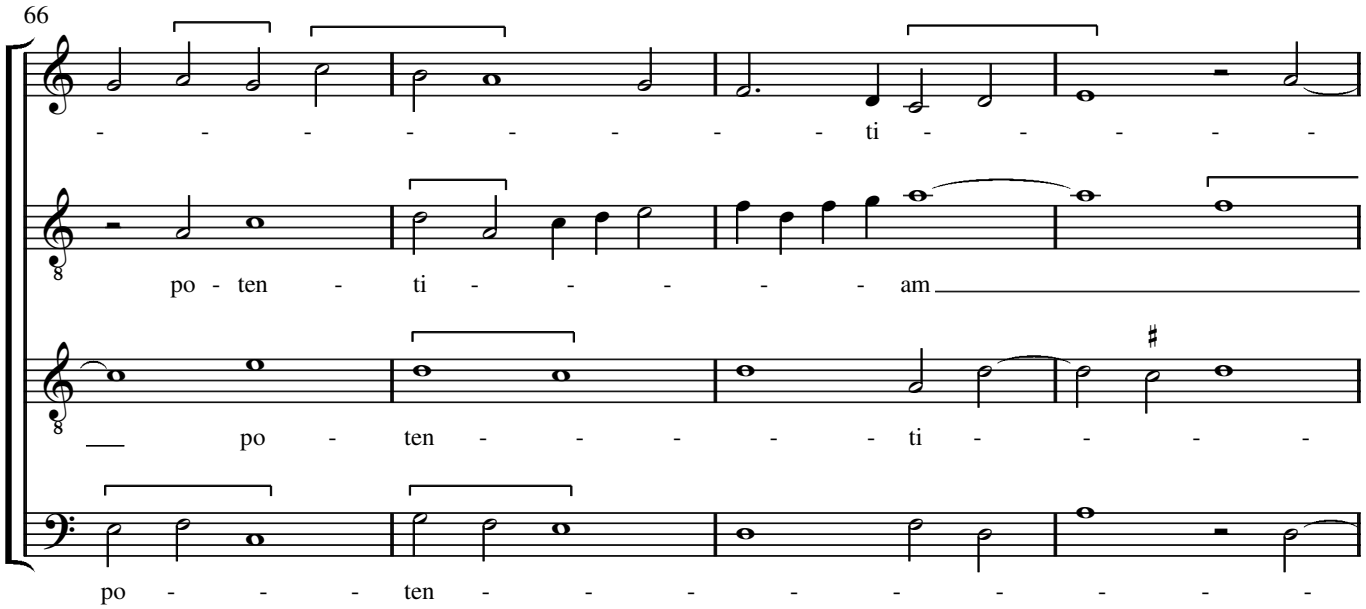
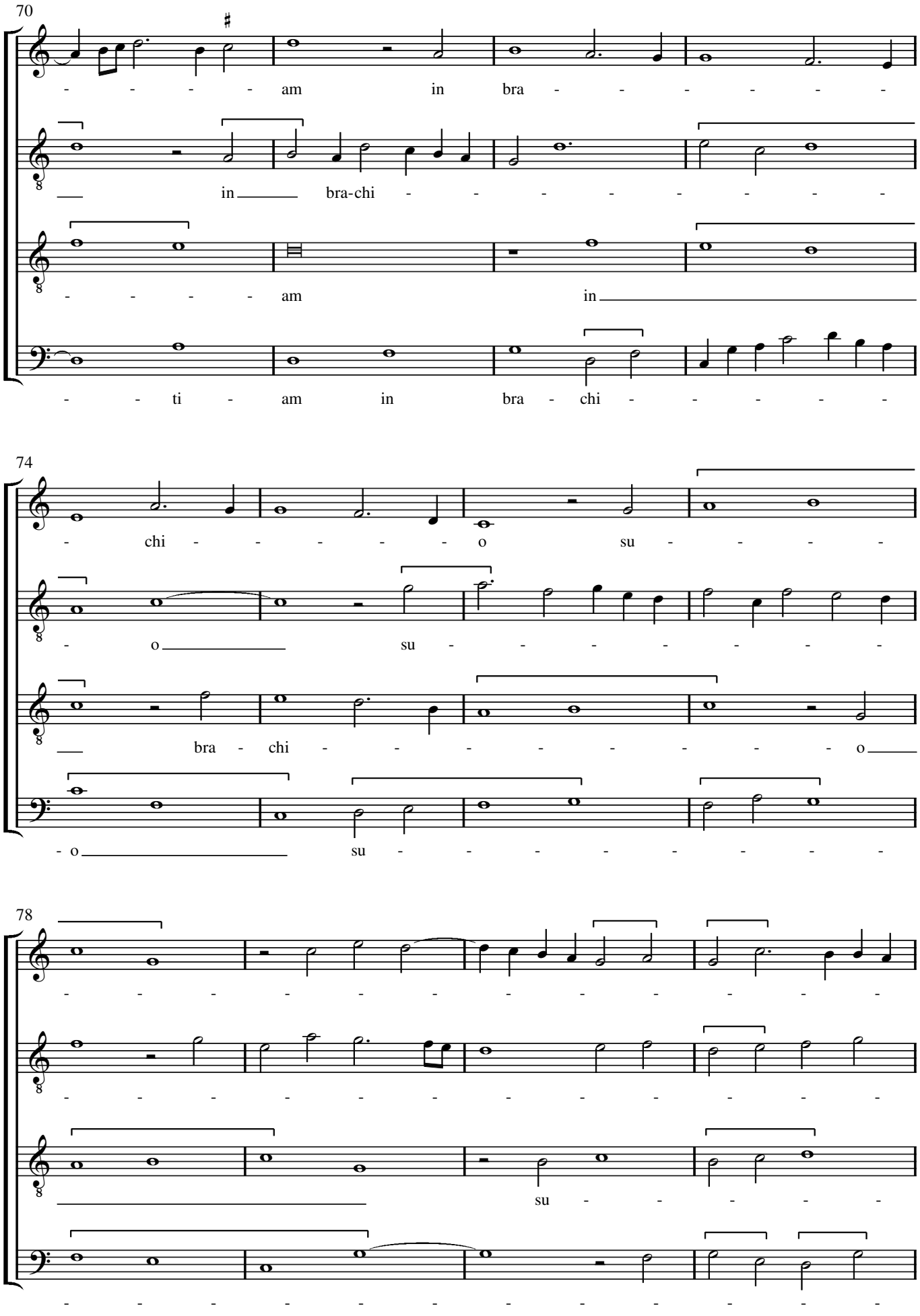
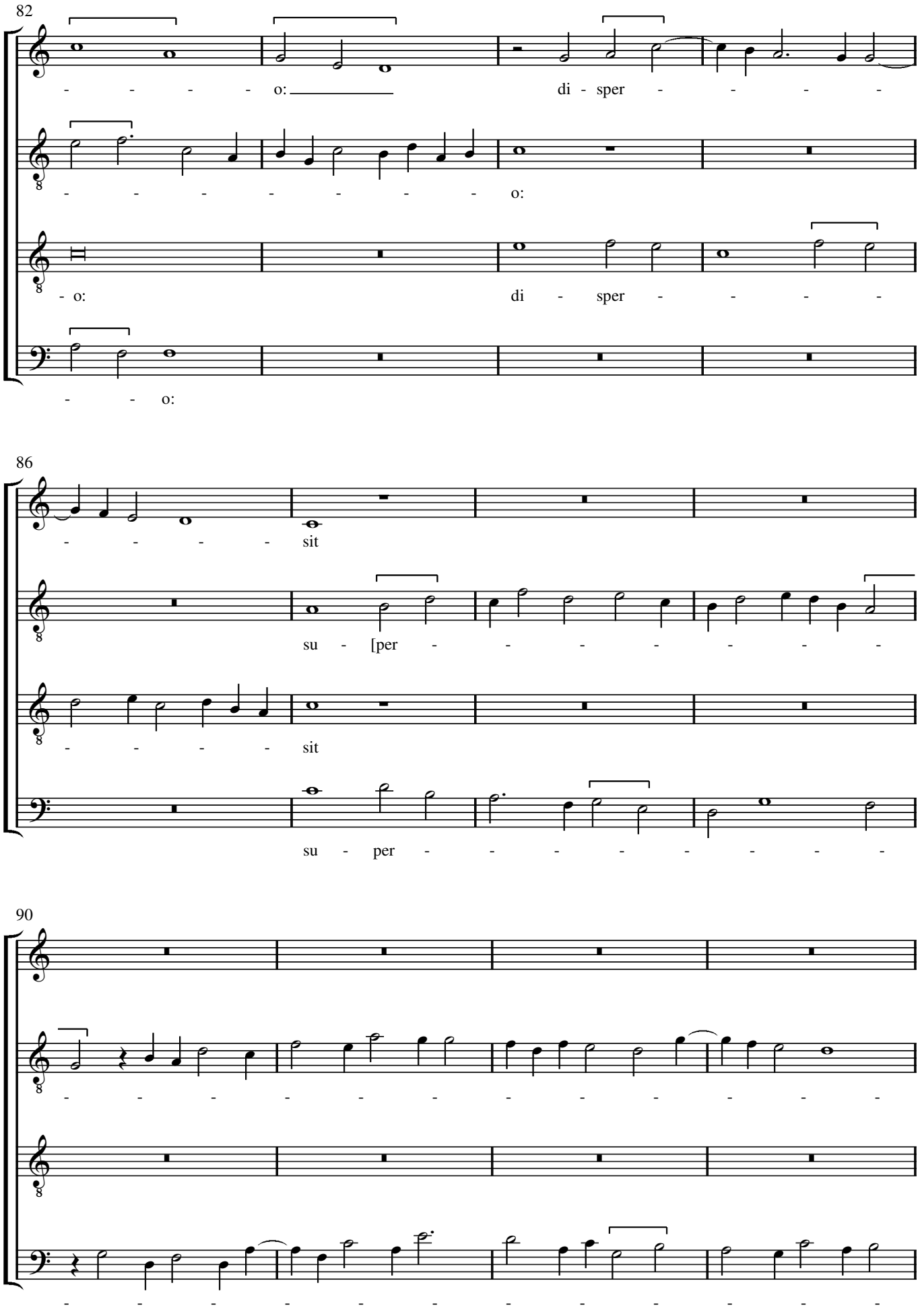
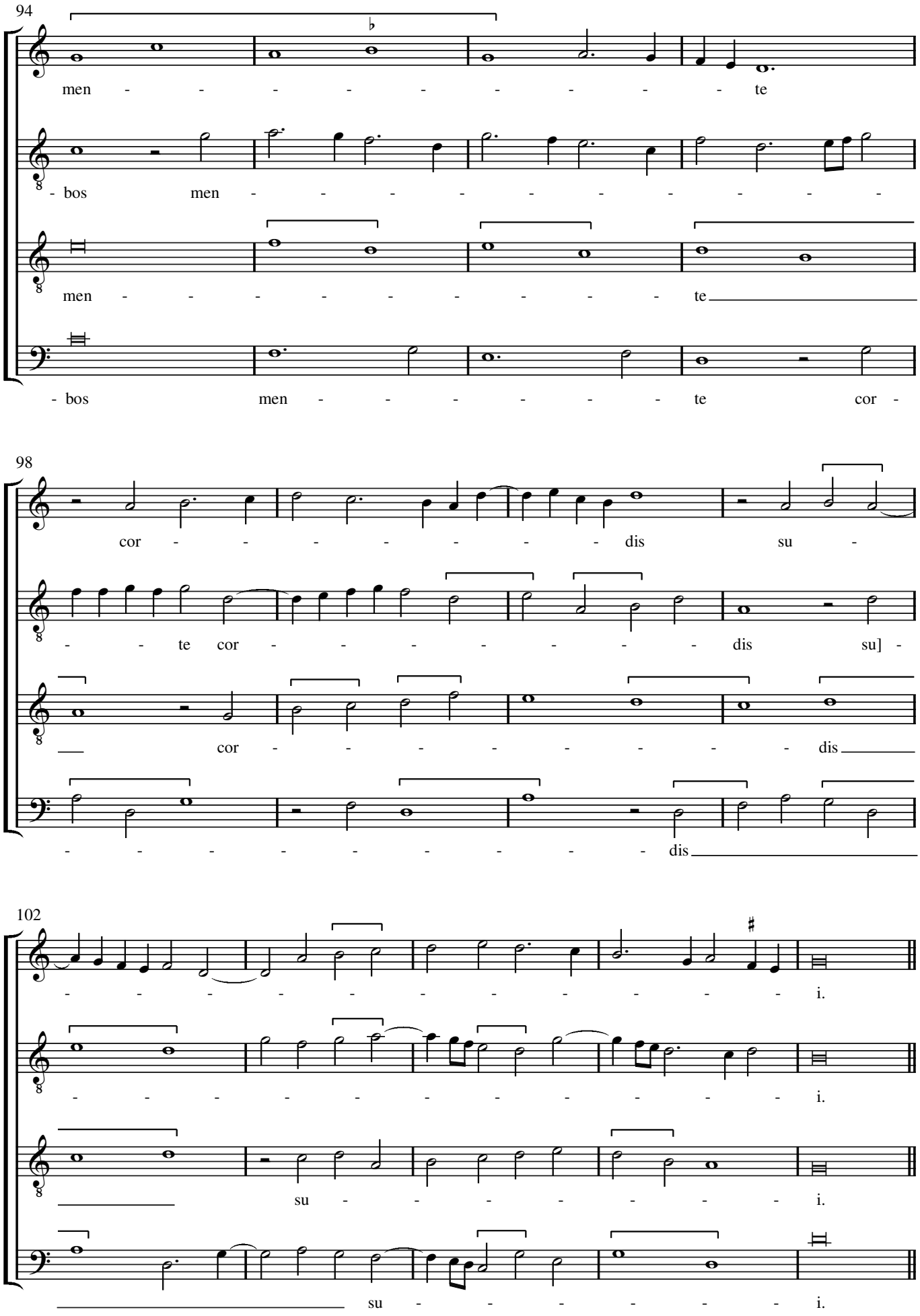
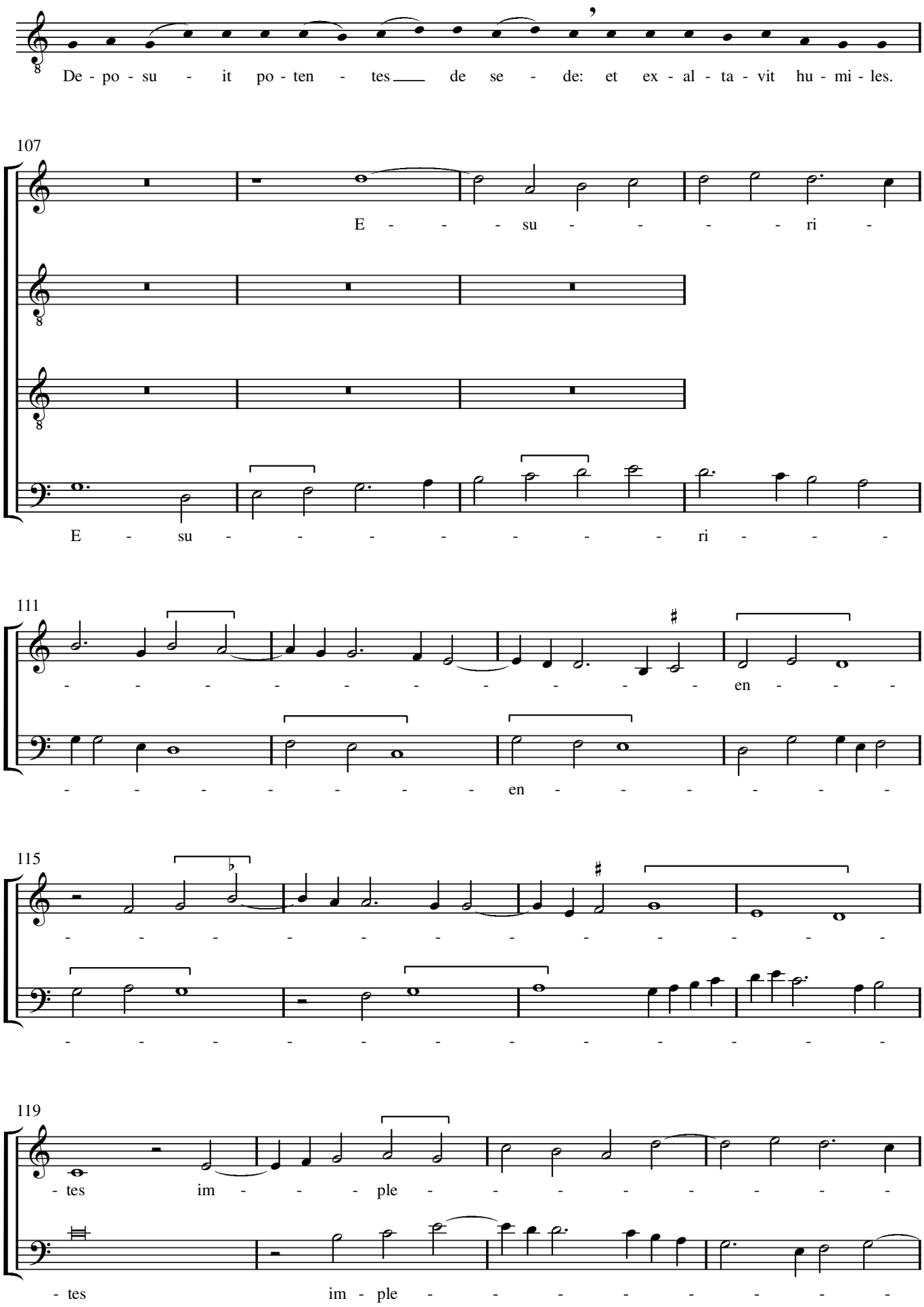
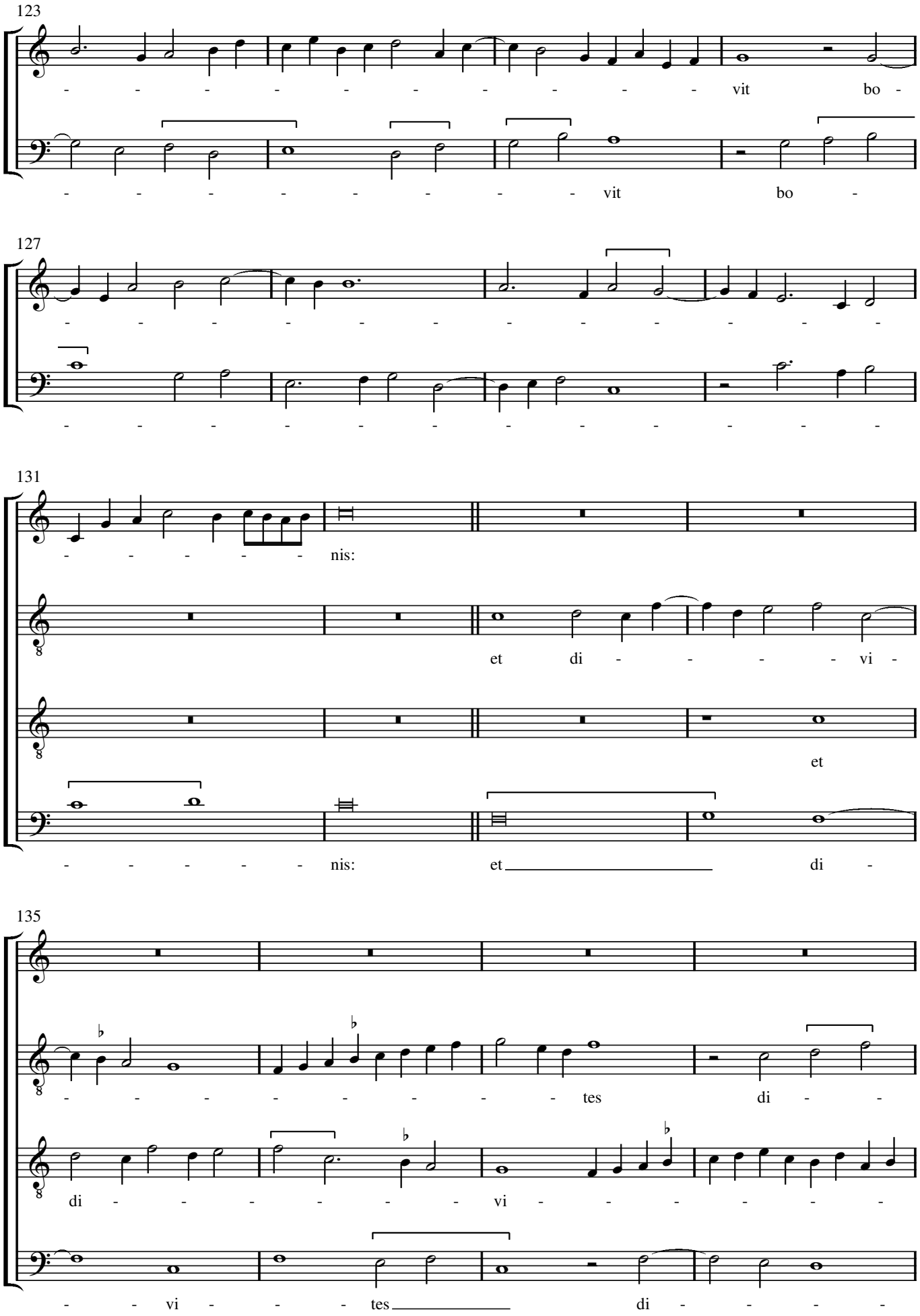
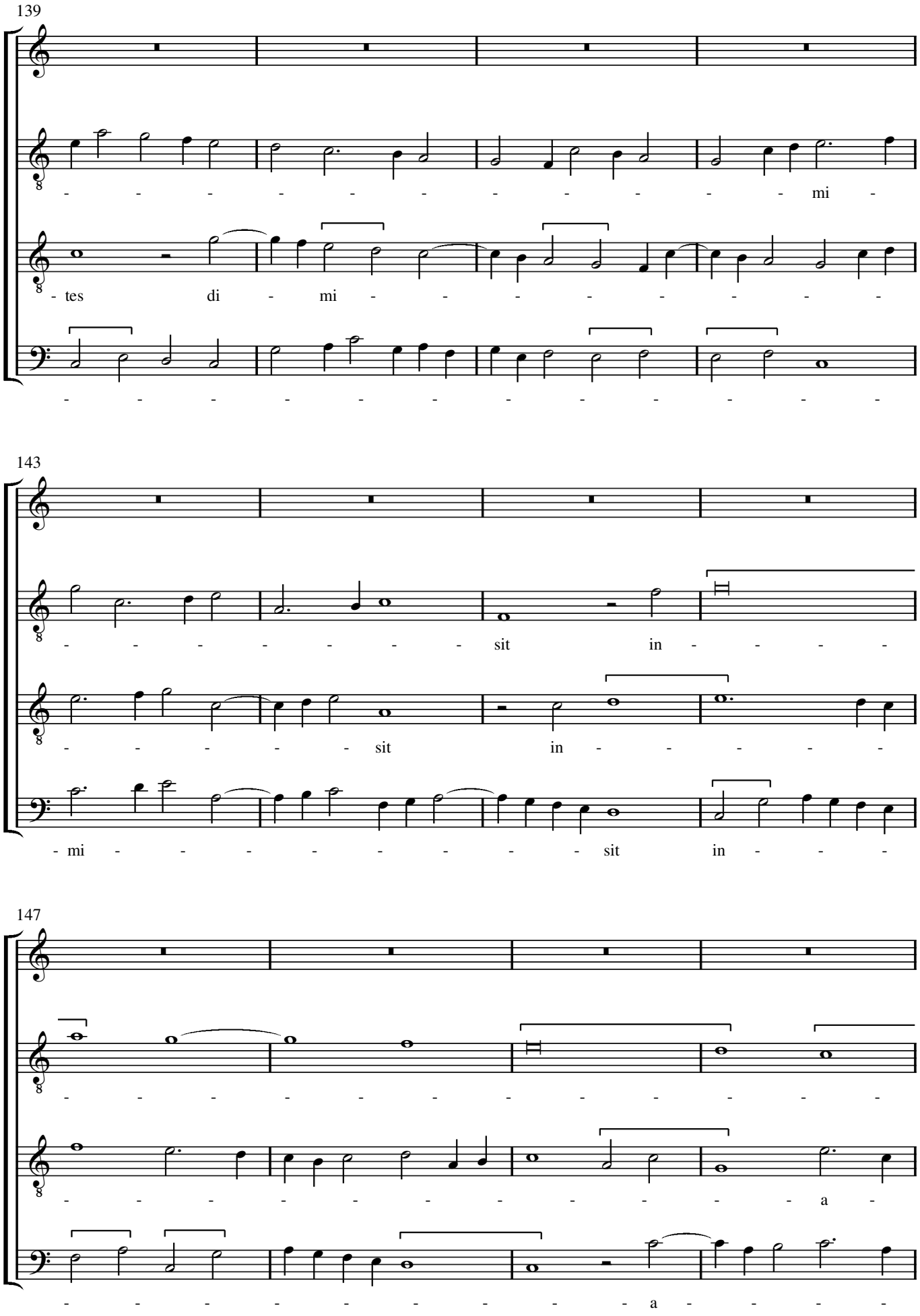
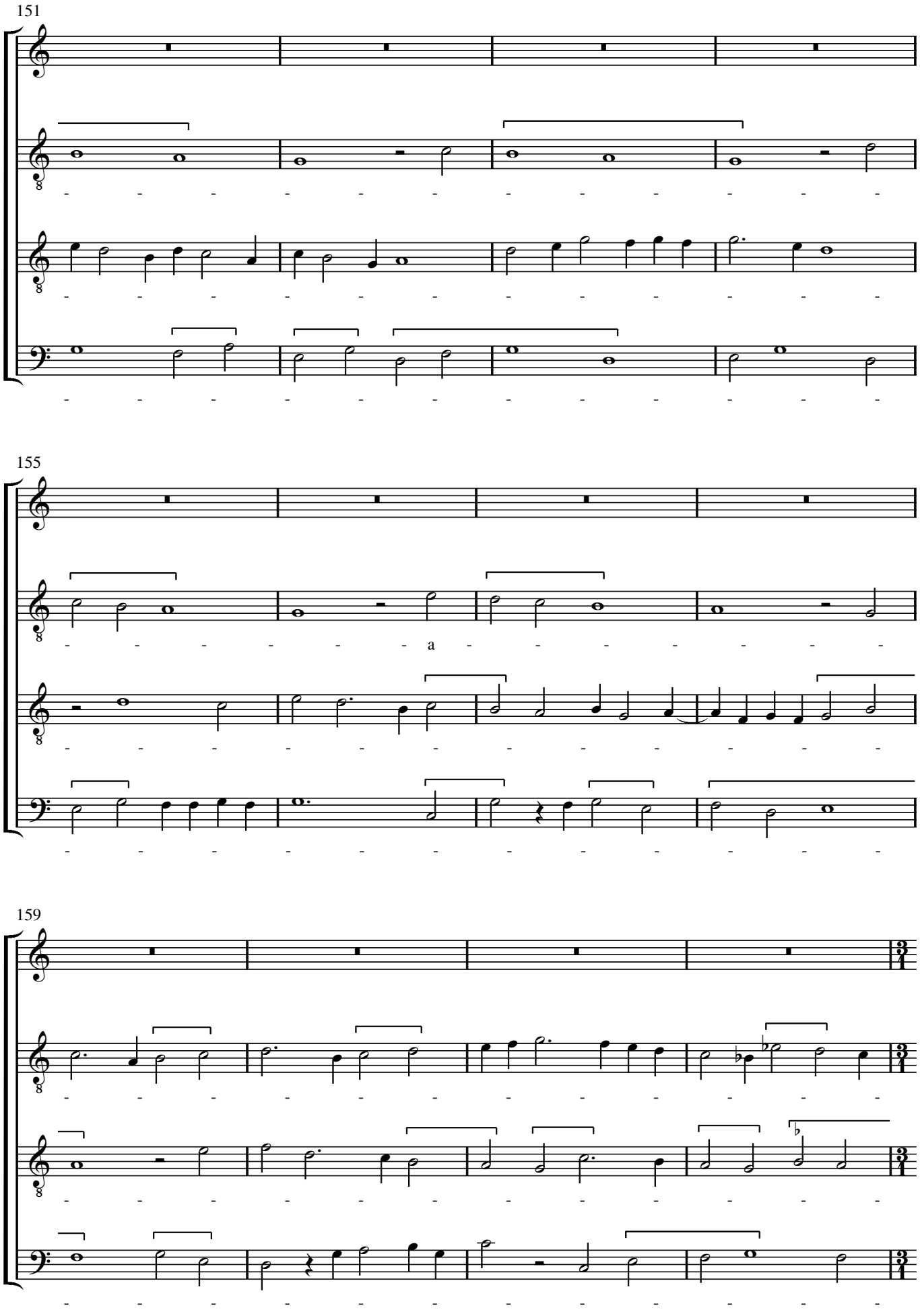
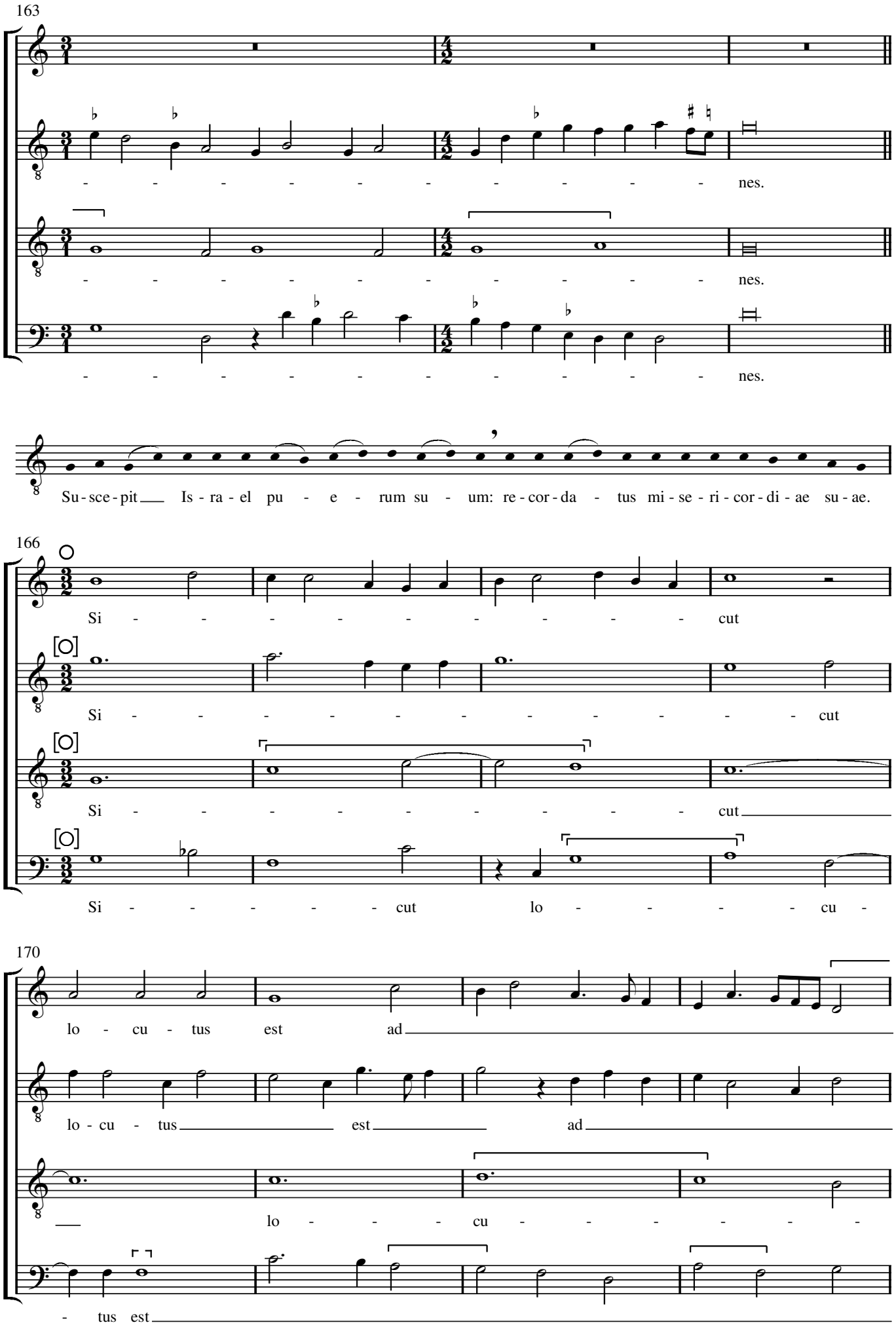
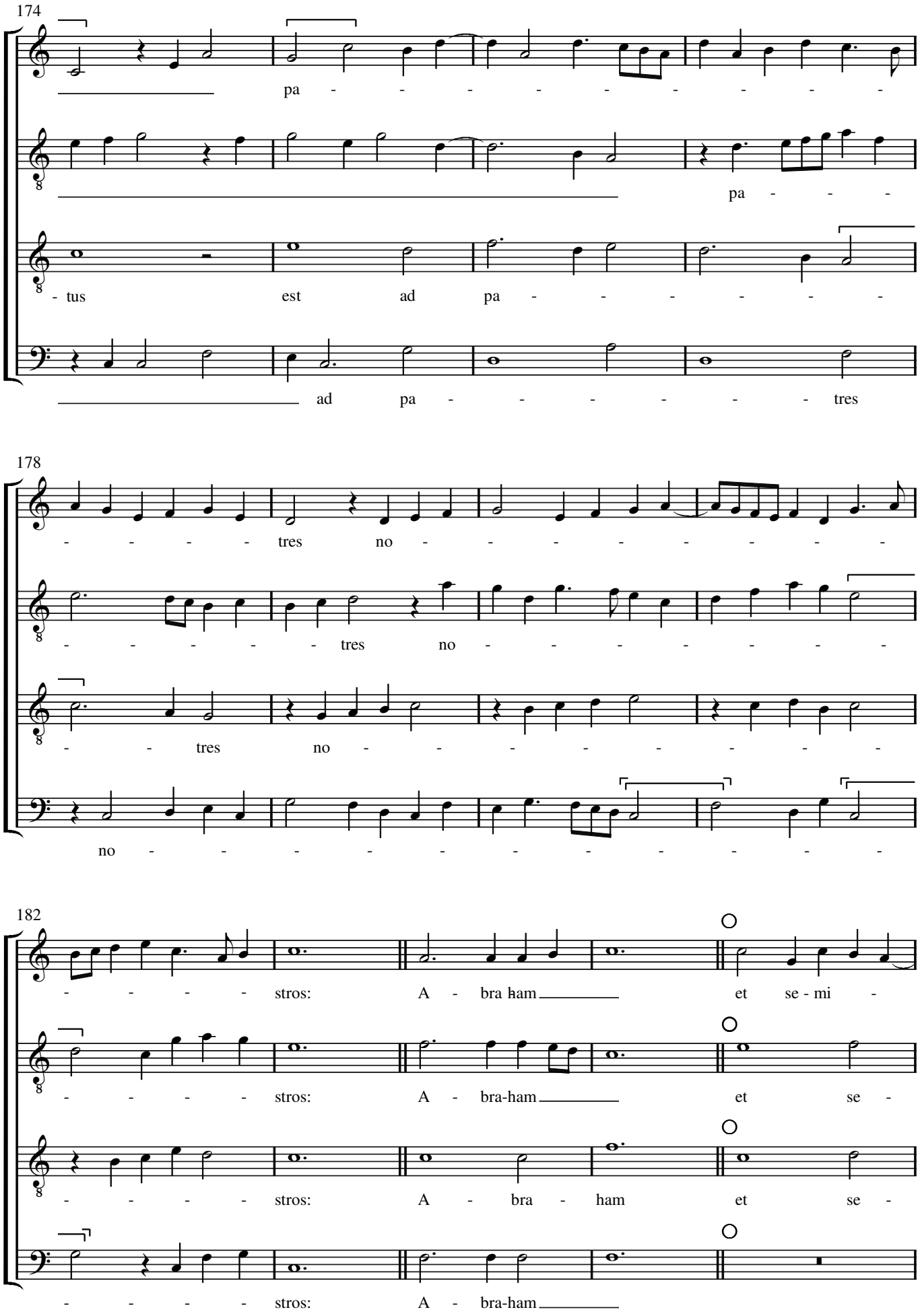
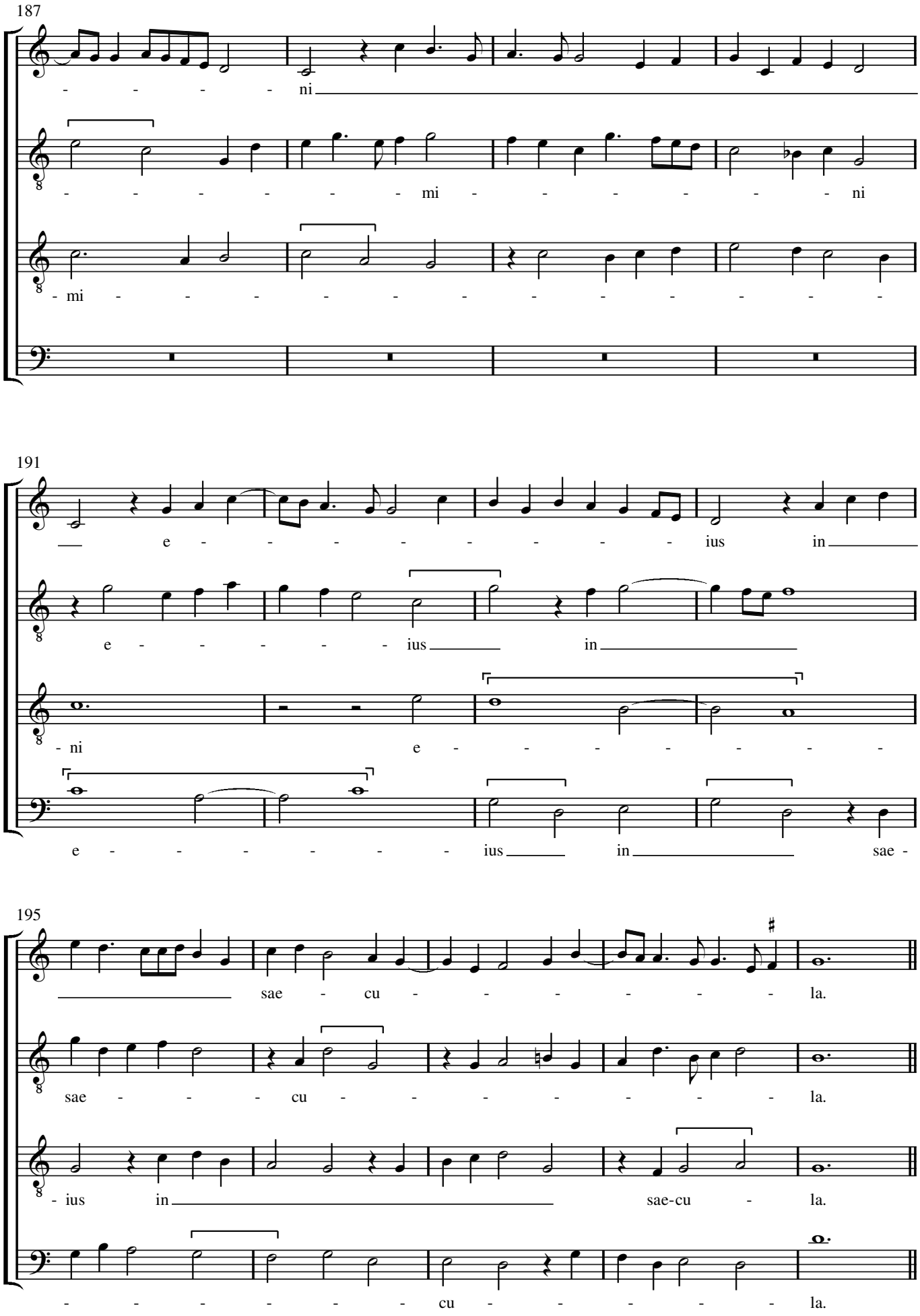
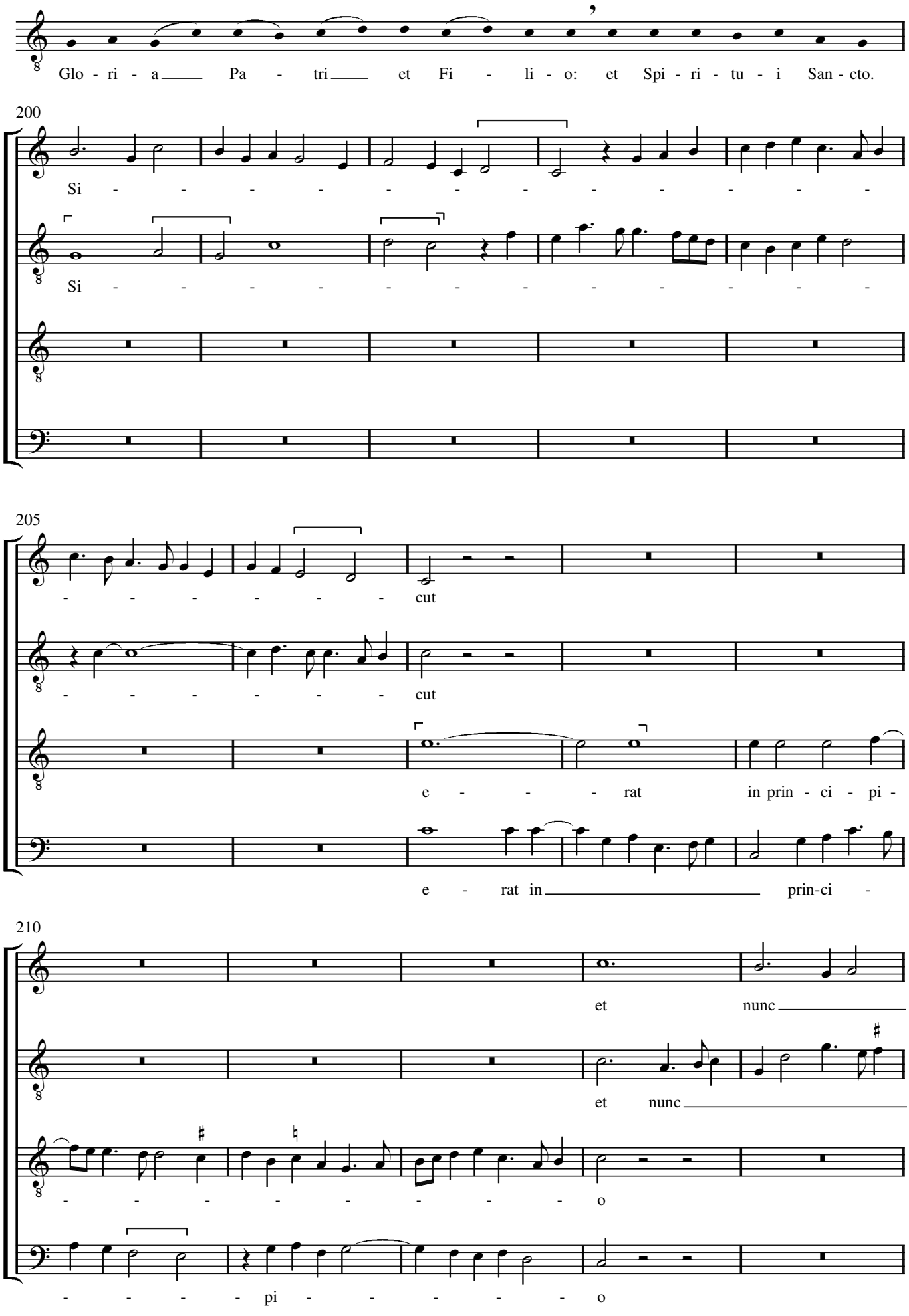
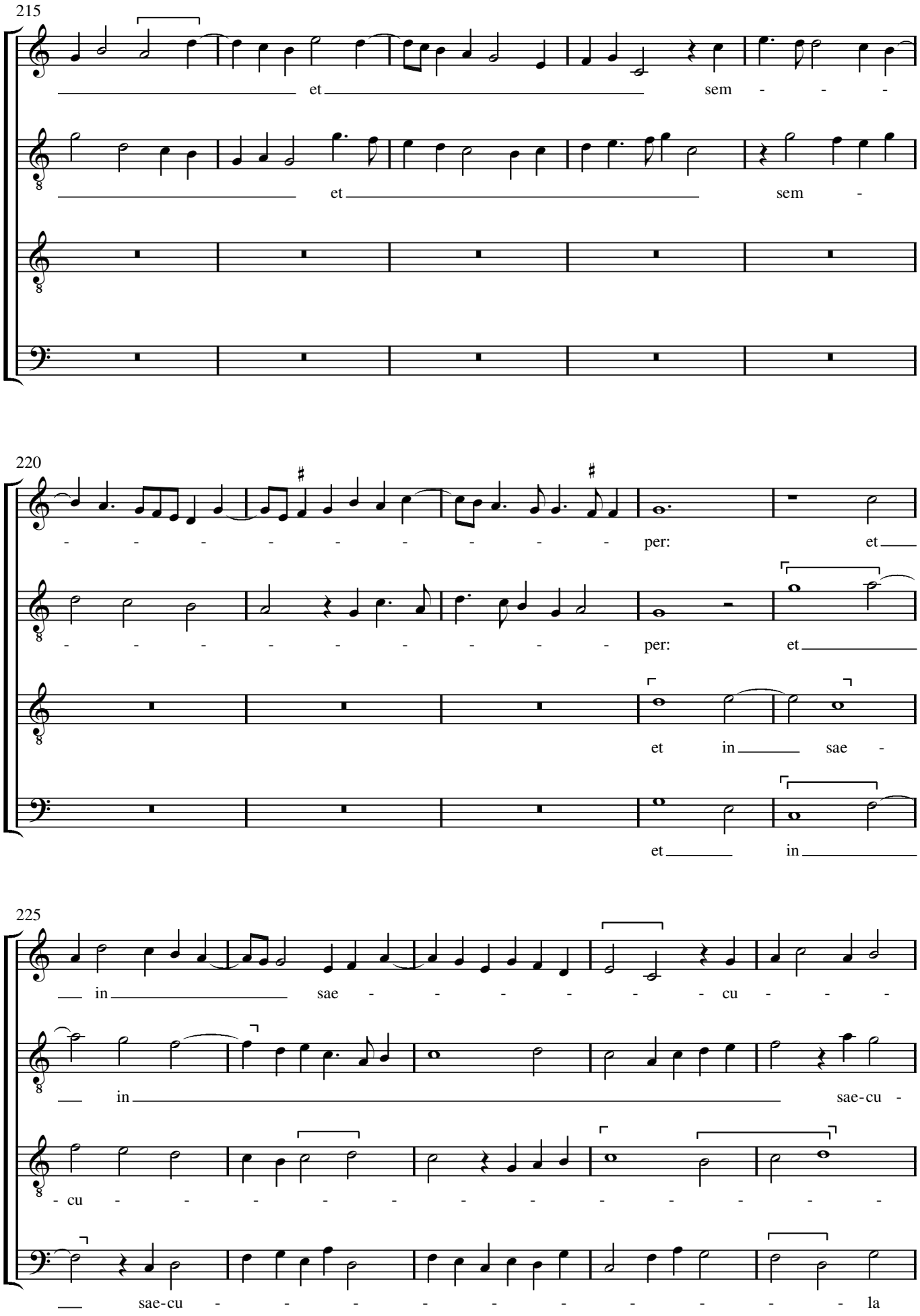
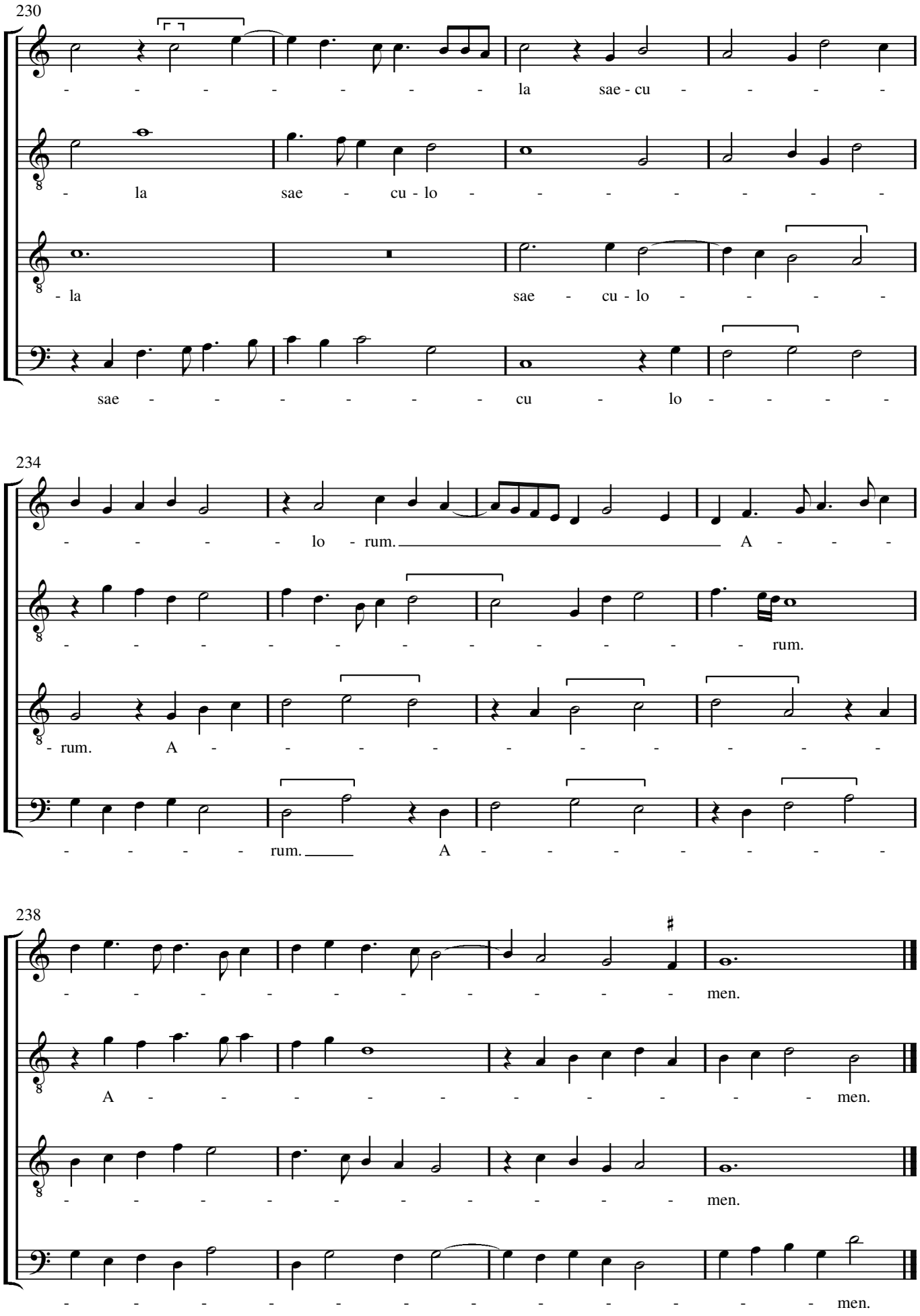

12
in De - - - - - - - - - - -
in De - - - - - - - - - - -
16
sa - lu - ta - - - - - - - - - - -
sa - lu - ta - - - - - - - ri me -
- o sa - - - lu - ta - ri
- o sa - lu - ta -
20
- ri me - - - - - - - o.
- - - - - - - - - - - - - o.
me - - - - - - - - o.
- - - - ri me - - - - - - o.

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.
24
Qui - - - - - - - - - - - -
Qui - - - - - - - - - - - -
28
- - - - - - - - a fe - - - -
- - - - - - - - a fe - - - - -
32
- - - - - - - - - - - - - cit
- - - - - - - - cit
36
mi - - - - - - - hi ma -
mi - - - - - - - hi ma - - -

40
- gna qui po - tens est:
- gna qui po - - - - tens est:
45
et san - - - - - - - - -
et san - - - - - - - - -
49
- - ctum no - - - - - - - -
- ctum no - - - - - - - men
53
- - men e - - - - - - - -
e - - - - - - - - -
57
- - - - - - - - - - - ius.
- - - - - - - - - - - ius.


Et mi - se - ri - cor - di - a e - ius a pro - ge - ni -
- es in pro - ge - ni - es: ti - men - ti - bus e - um.


62
Fe - - - - cit po - ten - - - - -
Fe - - - cit
Fe - - - - - cit
Fe - - - - - - - - - cit


66
- - - - - - - - ti - - - - -
po - ten - ti - - - - - am
po - ten - - - - - ti - - - -
po - - - ten - - - - - - - - -

70
- - - - - am in bra - - - - - - -
in bra-chi - - - - - - - - -
- - - - - am in
- - ti - am in bra - chi - - - - -
74
- chi - - - - - - o su - - - - -
- o su - - - - - - - - -
bra - chi - - - - - - - - o
- o su - - - - - - - - -
78
- - - - - - - - - - - - - - -
- - - - - - - - - - - - - - -
su - - - - -
- - - - - - - - - - - - - - -

82
o:
di - sper
o:
o:
di - sper
o:
86
sit
su - [per
sit
su - per
90

94
men - - - - - - - - - - te
- bos men - - - - - - - - - - -
men - - - - - - - - - te
- bos men - - - - - - te cor -
98
cor - - - - - - - - dis su -
- - te cor - - - - - - - - dis su] -
cor - - - - - - - - dis
- - - - - - - - - - dis
102
- - - - - - - - - - - - i.
- - - - - - - - - - - - i.
su - - - - - - - i.
su - - - - - - - i.

De - po - su - it po - ten - tes de se - de: et ex - al - ta - vit hu - mi - les.
107
E - - - su - - - - ri -
E - su - - - - - - - - ri - - -
111
- - - - - - - - - - - - - - en - - -
- - - - - - - - - en - - - - - - -
115
- - - - - - - - - - - - - - - - -
- - - - - - - - - - - - - - - - -
119
- tes im - - - ple - - - - - - - -
- tes im - ple - - - - - - - - -

123
vit bo -
vit bo -
127
131
nis:
et di - - - - vi -
et
nis: et di -
135
tes di - -
di - - - - - - vi - - - - -
- - vi - - - tes di - - - -

139
- - - - - - - - - - - - - mi -
- tes di - mi - - - - - - - - -
- - - - - - - - - - - - - - -
143
- - - - - - - - - sit in - - - -
- - - - - - sit in - - - - -
- mi - - - - - - - - - sit in - - -
147
- - - - - - - - - - - - - - -
- - - - - - - - - - - - - a -
- - - - - - - - - - a - - - -

151
155
a
159

163
- - - - - - - - - - - - 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.
166
Si - - - - - - - - - - cut
Si - - - - - - - - - - - cut
Si - - - - - - - - - - cut
Si - - - - - cut lo - - - - - cu -
170
lo - cu - tus est ad
lo - cu - tus est ad
lo - - - - cu - - - - - -
- tus est

174
pa - - - - - - - - - -
pa - - - -
- tus est ad pa - - - - - - -
ad pa - - - - - - - tres
178
- - - - - tres no - - - - - - - -
- - - - - - tres no - - - - - - -
- - tres no - - - - - - - -
no - - - - - - - - - - - -
182
- - - - - stros: A - bra ham et se - mi -
- - - - - stros: A - bra-ham et se -
- - - - - stros: A - bra - ham et se -
- - - - - stros: A - bra-ham

187
ni
mi
mi
191
e ius in
e ius
ni e
e ius in sae-
195
sae cu la.
sae cu la.
ius in sae-cu la.
cu la.

Glo - ri - a Pa - tri et Fi - li - o: et Spi - ri - tu - i San - cto.
200
Si - - - - - - - - - - - - - -
Si - - - - - - - - - - - - - -
205
- - - - - - - cut
- - - - - - - cut
e - - - rat in prin - ci - pi -
e - rat in prin-ci -
210
et nunc
et nunc
- - - - - - - - o
- - - - pi - - - - - o

215
et
sem
et
sem
220
per:
et
per:
et
et
in
sae
et
in
225
in
sae
cu
in
sae-cu
cu
sae-cu
la

230
- - - - - - - - la sae - cu - - - - -
- la sae - cu - lo - - - - - - - -
- la sae - cu - lo - - - - -
sae - - - - - - - cu - lo - - - - -
234
- - - - - lo - rum. A - - -
- - - - - - - - - - - - - - rum.
- rum. A - - - - - - - - - -
- - - - - rum. A - - - - - - - -
238
- - - - - - - - - - - men.
A - - - - - - - - - - men.
- - - - - - - - - - - men.
- - - - - - - - - - - men.

Editorial Conventions

The nomenclature of the voice-parts is editorial and represents the presumed scoring for boys and three adult male parts.

The original clef, mensuration sign and first note of each part are shown on the prefatory staves. For the proportional passage at bar 28 and at changes of mensuration the original signs are shown above the staff.

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

Ligatures are denoted by the sign ⌜‾‾‾‾⌝, coloration by the sign ⌜ ⌝.

Underlay between square brackets is entirely editorial.

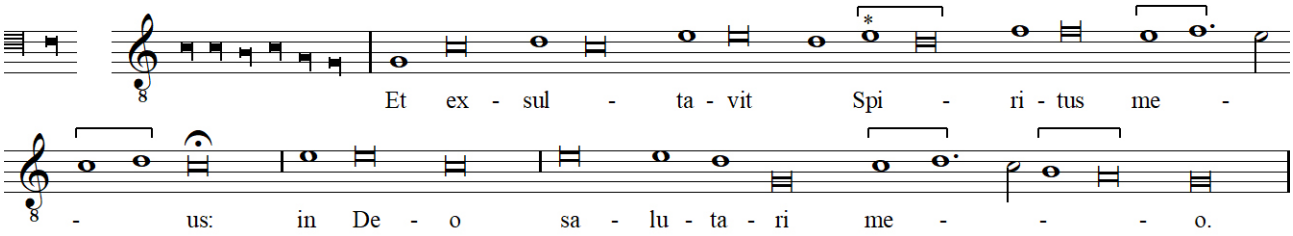
Final notes before double bars have been standardised without comment.

Source

Edinburgh, National Library of Scotland, MS Adv. 5.1.15 ('The Carver Choirbook', *c*.1503–*c*.1546), f.123^{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.

The present Magnificat is one of these anonymous works. It is a strikingly archaic setting compared to most other music in the choirbook. The extensive use of ligatures, the many old-fashioned cadences, the overall compass of seventeen notes from tenor C upwards and the general rhythmic vigour all suggest the work of a composer of the generation of composers like Walter Frye (d. c.1474), John Plummer (d. *c*.1484) and Guillaume Du Fay. The date suggested here, *c*.1470, is arbitrary, but since the work includes a part for boys, it must date from the second half of the fifteenth century. It is based on the faburden of Tone 8. A form of this faburden is given here (in original note values) from British Library [printed book] C.52.b.21, f.197:



* E is a long, '2' below following D (stem missing from ligature)

Notes on the Readings of the Source

The source contains several errors, a few of which were corrected by the scribe. The underlay is mostly uncontentious, although not entirely error-free. The placing is often not exact. It has been assumed that final syllables near the end of a musical phrase should fall on the final note unless a ligature suggests otherwise. Similarly, the syllables of words placed at the beginning of phrases have also been assigned as seems most appropriate. Such minor adjustments have been made tacitly, but other editorial changes are noted below. Digital images of the source may be viewed on www.diamm.ac.uk.

In the notes below each reference is separated by an oblique stroke. 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}E = first note E in the bar. Note values are abbreviated: *cr* = crotchet *m* = minim, *q* = quaver, *sq* = semiquaver. The symbol + denotes a tie.

Mensuration and Proportions Signs

28 Ct proportion sign '6' before ^{1}E / 62 M T B mensuration sign ¢ at start of bar; Ct mensuration sign C at start of bar (but with the same interpretation as ¢) / 166 M mensuration sign O at start of bar; Ct T B have no sign but coloration confirms that they too revert to tempus perfectum / 186 all parts mensuration sign O at start of bar /

Underlay

7 T the truncation of *spiritus* appears intentional / 79 Ct *-o* below E, (81) *di-* below D, (83) *-sper-* below G, (84) *-sit* below C / 84 M *-spar-* for *-sper-* / 87 B *-par-* for *-per-* / 94–96 T *mente* undivided below EFDEC / 95 B *mente* undivided below FGE / 98 M *cordis* undivided below ABC / 148 T *-a-* below ^{1}C / 165 Ct T B *-nis* for *-nes* / 166–167 Ct *Sicut* undivided below GA^{1}F, (168–169) *locutus* undivided below GEF / 169–171 B *locutus est* below F+FFFC / 176 Ct *ad* below A (not in 171) / 177 M *-tres* below ^{2}B / 186 M T *si-* for *se-* / 196 B *-cu-* below G / 202 Ct *-cut* below D, (205) *e-* below ^{1}C, (207) *-rat* below C / 208 B *in* below E / 217–218 M *semper* undivided below EFGC /

Pitches and Note Values

9–11 T DCECDC a third lower / 22 M *sq sq* are *q q* / 35 M ^{1}D is *cr* / 41 M *m*A is corrected *cr* / 63–64 M ^{2}GFE^{3}G omitted / 64 B A is B / 67 Ct *m*E is corrected *cr* / 81 B ^{1}G is F / 87 B D is C / 98–99 Ct D+D is E+E, *m*F is E / 104 T C om / 161 T A is G / 162 Ct *cr*C entered twice / 176 M *m*A is B / 181 M *cr*F is *m* / 196 M B is corrected *cr* / 196 Ct D is C / 206 M superfluous *cr*E before *m*E / 207 T *m*-rest before E / 207 B ^{1}C not colored / 223–224 T E+E is corrected F /