

Magnificat

Edited by Jason Smart

William Cornysh (d.1523)

2 from the higher stalls Chorus

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

Treble Et _____

Mean Et _____

Countertenor Et _____

Tenor Et _____

Bass Et _____ ex -

3

_____ ex - sul - ta - - - -

ex - sul - ta - - - -

_____ ex - sul - ta - - - - vit

ex - - - - sul - - - - ta - - - -

- sul - ta - - - -

7

- vit spi - ri - tus me - - -

- - - vit

spi - ri - tus me - - -

- vit spi - ri - tus me - - -

- - - vit spi - ri - tus

11

spi - ri - tus me - - -

me - - -

15

us: in

us: in

us: in De -

us: in De -

us: in De -

19

De - - - o sa - lu - ta - - - -
De - - - o sa - lu - ta - - - -
- - - o sa - lu - ta - ri
- - - o sa - lu - ta - ri me - - -
- - - o sa - lu - ta - ri

23

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

26

me - - - - - o.
- - - - - 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.

29

Qui - - - - -

Qui - - - - -

Qui - - - - -

Tacet

Tacet

33

- - - - a fe - cit mi - hi ma - gna

- - - - a fe - cit mi - hi ma -

- a fe - cit mi - hi ma - - - -

38

qui po - - - -

[gna] qui po - - - -

- gna qui po - tens

42

tens

tens

46

est:

est:

est:

50

Tacet

Tacet

et

et

et

54

san - ctum no - men

san - ctum no - men e - - -

san - ctum no - men e - - -

58

e - - - - -

62

66

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.

71

Fe - - - cit po - ten - ti -

Fe - - - cit po - ten - ti -

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

Fe - - - cit po - ten - ti - am in bra -

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

75

- am in bra - chi - - -

- - - am in bra -

in bra - chi - - - o

- chi - - - o

in bra - chi - - - o

79

- o su - - -

- chi - - - o su - - -

su - - -

su - - -

su - - -

83

o:
o:
o:
o:
o:

di - sper - - -
di - - - - sper -

87

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

90

men - te cor - - dis su - - -
men - - - te cor - - -
bos men - te cor - - dis su -
bos men - te cor - dis su -
men - te cor - dis su - - -

94

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

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

97

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

101

ri - en - tes tes tes su - ri - en - tes im - ple - vit su - ri - en - tes im - ple -

105

im - ple - vit bo - - - - -

im - ple - vit bo - - - - -

bo - - - - -

- vit bo - - - - -

108

- - - - -

- - - - -

- - - - -

- - - - -

111

- - - - - nis: et - - - - -

- - - - - nis: et - - - - -

- - - - - nis: et - - - - -

- - - - - nis: et - - - - -

115

di - - - - vi - - - -

di - - - - vi - - - -

119

- - - - - tes di - - -

- - - - - tes - - - - di -

123

di - - - - mi - - -

di - - - - mi - - -

125

mi - - - - - sit

mi - - - - - sit

[sit]

mi - - - - -

128

in - a - - - - -

sit in - a - -

132

in - a - - - - -

135

nes.
 in a 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.

139

Ct
 T1
 T2
 B
 Si -
 Si -

143

cut lo - cu - tus
 cut lo - cu - tus
 cut lo - cu - tus

147

est
est
est

151

ad pa - - tres no - - - -
ad Pa - - - tres no - - - -
ad pa - - - tres no - - - - stros: _____

156

- stros: _____ A - bra - ham et se -
A - bra - ham et se - mi - ni _____ e -
- stros A - bra - ham et se - mi - ni
A - bra - ham et se - mi - ni

160

8
 - mi - ni e - ius in sae - - - - - cu -
 - ius in sae - - - - -
 e - ius in sae - - - - -
 e - ius in sae - - - - -

164

8
 - cu - - - - -
 - cu - - - - -
 - - - - - cu - - - - -

168

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

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

172

Si - - - - - cut e -
Si - - - - - cut e - rat in

176

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

179

pi

182

et nunc et sem -

- o et nunc et sem -

- o

185

188

Musical score for measures 188-190. The score is in 3/4 time with a key signature of one flat (B-flat). It consists of five staves: a vocal line and four piano accompaniment staves. The vocal line has lyrics: "et in per: et in". The piano accompaniment features a complex rhythmic pattern in the right hand and a more active bass line in the left hand.

191

Musical score for measures 191-193. The score is in 3/4 time with a key signature of one flat (B-flat). It consists of five staves: a vocal line and four piano accompaniment staves. The vocal line has lyrics: "sae sae cu". The piano accompaniment continues with a complex rhythmic pattern in the right hand and a more active bass line in the left hand.

194

Musical score for measures 194-196. The score is in 3/4 time with a key signature of one flat (B-flat). It consists of five staves: a vocal line and four piano accompaniment staves. The vocal line has lyrics: "cu". The piano accompaniment continues with a complex rhythmic pattern in the right hand and a more active bass line in the left hand.

197

Musical score for measures 197-199. The score is written for a vocal line and a piano accompaniment. The vocal line is in a soprano clef with a one-sharp key signature (F#). The piano accompaniment consists of four staves: two treble clefs and two bass clefs. The lyrics are: sae - cu - lo - - - - -
- - - - - la sae - cu - lo - - - - -
- - - - - la

200

Musical score for measures 200-202. The score is written for a vocal line and a piano accompaniment. The vocal line is in a soprano clef with a one-sharp key signature (F#). The piano accompaniment consists of four staves: two treble clefs and two bass clefs. The lyrics are: - - - - -
- - - - -
- - - - -

203

Musical score for measures 203-205. The score is written for a vocal line and a piano accompaniment. The vocal line is in a soprano clef with a one-sharp key signature (F#). The piano accompaniment consists of four staves: two treble clefs and two bass clefs. The lyrics are: - - - - -
- - - - -
- - - - -

205

rum. A

rum. A

A

A

A

207

210

men.

men.

men.

men.

men.

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 the original symbols are shown above the modern time signature.

Editorial accidentals are placed above the notes concerned and remain operative throughout the bar. Note that these often result from the presumed continuing effect of an earlier, written accidental. Accidentals not given explicitly in the source, but implied by the original staff signatures are placed before the note and have a superscript dot.

Ligatures are denoted by the sign $\overline{\quad}$, coloration by the sign $\overline{\quad}$.

Underlay between square brackets is absent in the source and has been supplied editorially.

Source

Cambridge, Gonville and Caius College MS 667/760 (late 1520s), p.112.

Annotation at top of p.112 above beginning of Tr:	ut in cfaut
At top of p.113:	Cornysh

Notes on the Readings of the Source

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 commas and readings in different voices by semicolons. The order within each entry is: 1) bar number; 2) voice; 3) reading of the source. For extended references subsequent bar numbers are in brackets. Pitches are in capital letters, preceded by a number where necessary, e.g. ¹G = first note G in the bar. NL = new staff line in source. SS = staff signature. Note values are abbreviated in italics, e.g. *dot-cr* = dotted crotchet.

The underlay of the source is mostly clear, but nevertheless there are ambiguities. These have been resolved tacitly and are not recorded below. Trying to convey ambiguous underlay in an editorial commentary is never very satisfactory since a commentary cannot convey the visual impression of the original and risks suggesting a degree of definition that may not exist. Those interested in assessing the underlay should consult the images of the source available on the website of the Digital Image Archive of Medieval Music: <https://www.diamm.ac.uk>.

Staff Signatures and Accidentals

5 T \flat for B / 9 M \flat for B / 10 M NL with SS \flat s for upper and lower B begins with ¹G / 14 T NL with SS \flat for upper B begins with F / 29 Ct \flat for B / 47 Tr NL begins with ²B, \natural for B is immediately after SS / 68 Ct NL without SS begins with ¹C / 71 M NL without SS begins with G; Ct NL with SS \flat for B begins with G / 76 M \flat for B / 82 M NL with SS \flat s for upper and lower B begins with ²F / 87 T \flat for B / 97 T2 Gimel starts on NL with \flat s for upper and lower B (continuation of T1 SS – see next entry) / 103 T1 NL with SS \flat s for upper and lower B begins with E / 112 T1 \flat for B / 130 NL with SS \flat for upper B only begins with second minim beat / 133 Ct1 \natural for E above rest; Ct2 NL without SS begins with G / 139 M Ct NL without SS begins at start of section; T1 NL with SS \flat for upper B only begins at start of section; T2 SS \flat s for upper B only (continuation of T1 SS) / 154 Ct B implied \natural by SS / 162 T2 B implied \natural by SS / 165 T2 B implied \natural by SS / 169 T1 ¹EC omitted / 172 T no SS, (173) B implied \natural / 182 Ct \flat for B before F / 185 T \flat for B / 186 Ct NL with SS \flat for B begins with ²G / 189 T \flat for ²B / 191 M \flat for ¹B / 195 M NL with SS \flat for upper B begins with A / 202 Tr NL with \natural for B after SS begins with ¹A (the \natural appears to be valid for the whole line) / 204 M NL without SS begins with ¹F / 210 Tr NL with SS \flat for B begins with ¹G; Ct NL without SS begins with ²B /

Underlay

74–75 T underlay of *in brachi-* clarified by hairlines from syllables to notes / 79 Tr *-o* below ¹F crossed through and repositioned below F in 80, but the deleted reading is retained in this edition since it matches the imitation in the other voices / 185 Ct *sem-* below G (not in 184, moved to match T) /

Other Readings

19 M '2' missing below G / 71 all parts MS C / 97 Ct1 'Gimel' on staff and in left-hand margin; Ct2 entered after Ct1 gimel, MS C, 'Alia pars' on staff between end of Ct1 gimel and beginning of Ct2 gimel, 'Gimel' on staff and in left-hand margin; T1 'Gimel' above staff and in right-hand margin; T2 entered after T1 gimel with 'Alia pars' in left-hand margin and 'Gimel' above staff and in right-hand margin / 104 T1 proportion sign '3' below ¹A / 105 Ct2 T2 proportion sign '3' below ¹A / 106 Ct1 proportion sign '3' below ¹A / 111–112 Ct2 *dot-crF qE crD crC* omitted / 122 T1 proportion sign '3' below ¹C, T2 proportion sign '3' below C / 123 Ct1 no proportion sign below ¹B; T1 signum congruentiae below ²A / 124 Ct1 T1 T2 signum congruentiae below first note of bar; Ct2 proportion sign below ¹B / 125 T2 proportion sign below ¹G / 139 all parts MS O; T1 'Gimel' on staff; T2 entered after T1 gimel, 'Alia pars' on staff between end of T1 gimel and beginning of T2 gimel, 'Gimel' on staff / 187–188 Ct tied Fs are *q* only / 208 T ¹E is *q* /