

Magnificat

Edited by Jason Smart

Anon. (c.1470)

2 rulers of the choir

Chorus

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

Mean

Countertenor

Tenor

Bass

Et ex - sul - ta - - -

Et ex - sul - ta - - - - -

Et

Et ex - sul -

4

- - - - - vit spi - ri - tus

- - - - - vit spi - ri - tus

ex - sul - ta - - - - vit spi -

- ta - - - - - vit spi - ri -

8

me - - - - - us:

me - - - - - us:

me - - - - - us:

- tus - - - - - me - - - - - us:

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 - - - - -

28



- - - - - a fe - - - - -

32



- - - - - cit

36



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 - cit
 Fe - cit
 Fe - cit
 Fe - cit

66

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

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

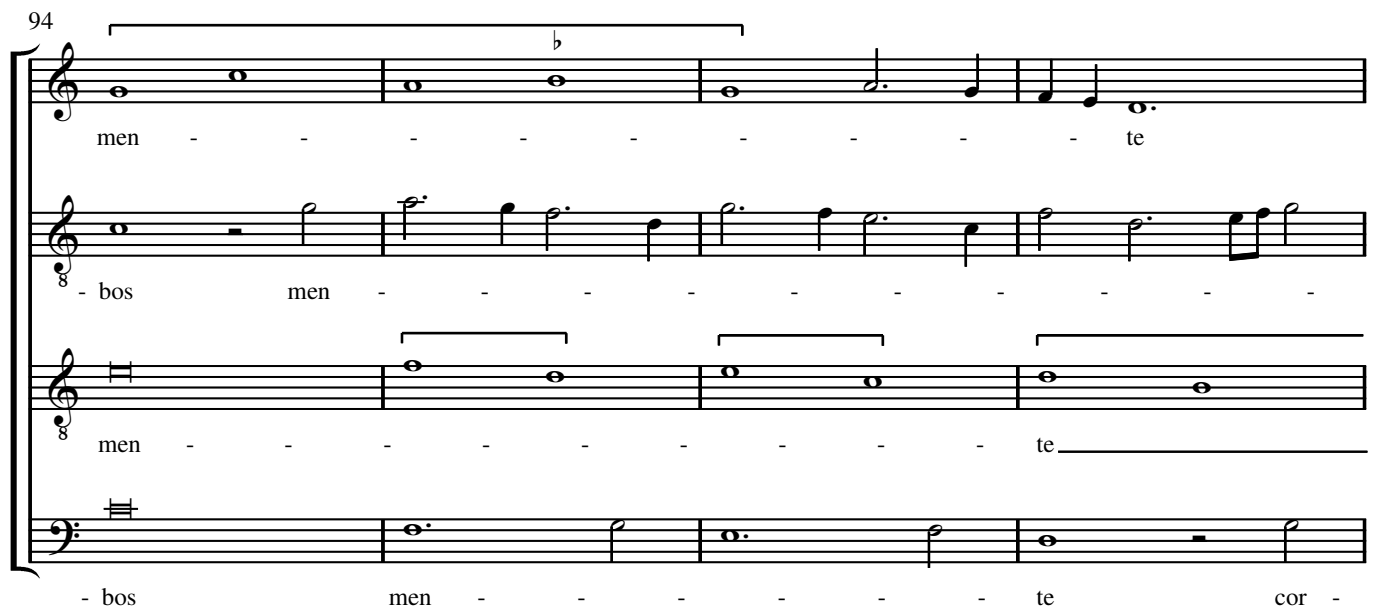
su - per

sit

su - per

90

94



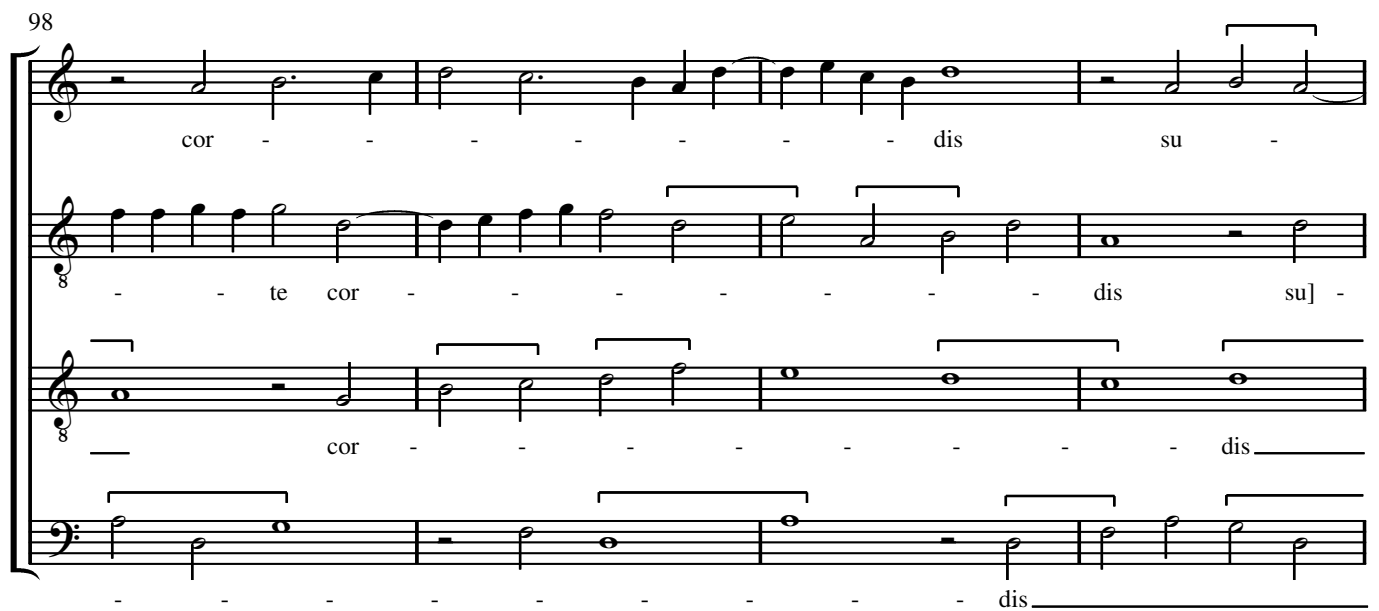
men - - - - - te

- bos men - - - - - te

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

Musical score for measures 123-126. The system consists of a vocal line and a piano accompaniment. The vocal line begins with a series of eighth notes, followed by a quarter note, and ends with a half note. The piano accompaniment features a steady eighth-note bass line with chords. The lyrics are: - - - - - vit bo -

127

Musical score for measures 127-130. The system consists of a vocal line and a piano accompaniment. The vocal line continues with eighth notes and quarter notes. The piano accompaniment maintains the eighth-note bass line. The lyrics are: - - - - -

131

Musical score for measures 131-134. The system consists of a vocal line, a piano accompaniment, and a basso continuo line. The vocal line has a rest in measure 131, followed by a half note in measure 132. The piano accompaniment has a rest in measure 131, followed by a half note in measure 132. The basso continuo line has a rest in measure 131, followed by a half note in measure 132. The lyrics are: - - - - - nis: et di - - - - - vi -

135

Musical score for measures 135-138. The system consists of a vocal line, a piano accompaniment, and a basso continuo line. The vocal line has a rest in measure 135, followed by a half note in measure 136. The piano accompaniment has a rest in measure 135, followed by a half note in measure 136. The basso continuo line has a rest in measure 135, followed by a half note in measure 136. The lyrics are: - - - - - tes di - - - - - di - - - - - vi - - - - - tes di - - - - -

139

Musical score for measures 139-142. The score consists of four staves: a vocal line (treble clef) and three piano accompaniment staves (treble and bass clefs). The lyrics are: - - - - - mi - - - - - tes di - mi - - - - -

143

Musical score for measures 143-146. The score consists of four staves: a vocal line (treble clef) and three piano accompaniment staves (treble and bass clefs). The lyrics are: - - - - - sit in - - - - - sit in - - - - - mi - - - - - sit in - - - - -

147

Musical score for measures 147-150. The score consists of four staves: a vocal line (treble clef) and three piano accompaniment staves (treble and bass clefs). The lyrics are: - - - - - a - - - - - a - - - - -

151

Musical score for measures 151-154. The score is written for four staves: Treble Clef (top), Bass Clef (second), Treble Clef (third), and Bass Clef (bottom). The key signature is one flat (B-flat). The time signature is 4/4. The music features a vocal line in the second staff with lyrics: - - - - - a - - - - -. The piano accompaniment consists of chords and melodic lines in the other three staves.

155

Musical score for measures 155-158. The score is written for four staves: Treble Clef (top), Bass Clef (second), Treble Clef (third), and Bass Clef (bottom). The key signature is one flat (B-flat). The time signature is 4/4. The music features a vocal line in the second staff with lyrics: - - - - - a - - - - -. The piano accompaniment consists of chords and melodic lines in the other three staves.

159

Musical score for measures 159-162. The score is written for four staves: Treble Clef (top), Bass Clef (second), Treble Clef (third), and Bass Clef (bottom). The key signature is one flat (B-flat). The time signature is 4/4. The music features a vocal line in the second staff with lyrics: - - - - -. The piano accompaniment consists of chords and melodic lines in the other three staves.

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-tus est ad

170

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

174

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 ni

mi

191

e ius in

e ius in

ni e

e ius in sae

195

sae-cu-la

sae-cu-la

ius in sae-cu-la

cu-la

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

200

8
Si -
8
Si -

205

cut
cut
e - rat in prin - ci - pi -
e - rat in prin - ci - pi -

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 - lo - rum. A - rum. A - rum. A - rum.

234

lo - rum. A - rum. A - rum. A - rum.

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 \lrcorner , coloration by the sign \ulcorner .

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 Carvor Choirbook', c.1503–c.1546), f.123^v.

The source is a manuscript choirbook that most likely belonged to the Scottish Chapel Royal. It contains masses, Magnificats and votive antiphons, including all the known works of the Scottish composer Robert Carvor 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 the 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:

Et ex - ul - ta - vit spi - ri - tus me -
- us. In de - o. sa - lu - ta - ri me - - - o.

Notes on the Readings of the Source

The source contains several errors, a few of which have been corrected. 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. ¹E = 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 ¹E / 62 M T B mensuration sign ϕ at start of bar; Ct mensuration sign C at start of bar (but with the same interpretation as ϕ) / 166 M mensuration sign \circ 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 \circ 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 ¹C / 165 Ct T B -*nis* for -*nes* / 166–167 Ct *Sicut* undivided below GA¹F, (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 ²B / 186 M T *si-* for *se-* / 196 B -*cu-* below G / 202 Ct -*cut* below D, (205) *e-* below ¹C, (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 ¹D is *cr* / 41 M *mA* is corrected *cr* / 63–64 M ²GFE³G omitted / 64 B A is B / 67 Ct *mE* is corrected *cr* / 81 B ¹G is F / 87 B D is C / 98–99 Ct D+D is E+E, *mF* is E / 104 T C om / 161 T A is G / 162 Ct *crC* entered twice / 176 M *mA* is B / 181 M *crF* is *m* / 196 M B is corrected *cr* / 196 Ct D is C / 206 M superfluous *crE* before *mE* / 207 T *m-rest* before E / 207 B ¹C not colored / 223–224 T E+E is corrected F /