

Magnificat

Edited by Jason Smart

William Mundy (c.1529–1591)

2 rulers of the choir *Chorus*

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

Mean

Et ex - sul - ta - vit spi - ri - tus me -

Countertenor

Et ex - sul - ta - vit spi - ri - tus

Tenor

Bass

4

8

13

o,
 lu - ta - ri me - o,
 ri - me - o, sa - lu - ta - ri me - o
 o sa - lu - ta - ri

17

sa - lu - ta - ri me - o.
 sa - lu - ta - ri me - o.
 me - o, sa - lu - ta - 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.

22

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

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

Qui - a fe - cit

27

- - - - - gna qui po - tens - - - - -

- - - - - gna qui po - tens - - - - -

mi - hi ma - - - - - gna, ma - - - - - gna qui

32

est, qui po - tens - - - - - est: et san - ctum no - men e - - - - -

et san - ctum

est: et san - ctum no - men e - - - - - ius,

po - tens - - - - - est: et san - ctum no - men

37

ius, et san-ctum no-men e - - -
 no-men e - - -
 et san-ctum no - men e - - -
 e - - - [ius], et san-ctum no - men

41

ius.
 - ius, et san-ctum no-men e - - - ius.
 - - ius, et san-ctum no-men e - - - ius.
 e - - - 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.

46

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

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

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

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

51

- am in bra - chi - o su -

in bra - chi - o su -

bra - chi - o su -

in bra - chi - o su - o:

55

- o: di - sper - sit su -

- o: di - sper - sit su - per -

- o: di - sper - sit su - per -

di - sper - sit su - per - - - - - bos

59

- per - - - - - bos men -

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

- bos men - te cor - dis su - - - - i, men - te cor -

men - te cor - dis su - - - - i,

64

- te cor-dis su - - - - i, men - te cor - dis su - i.

- - i, men - te cor - dis su - - - - i.

- dis su - - - - i.

men-te cor - dis su - i, men-te cor - dis su - - - - i.

69

E - su - ri - en - - - -

E - su - ri - en - - - -

E - su - ri - en - - - -

74

tes im - ple - vit bo - nis, im -
 tes im - ple - vit bo - nis,
 tes im - ple - vit bo - nis, im - ple - vit

79

ple - vit bo - nis: et di - vi - tes di - mi - sit in - a -
 nis, im - ple - vit bo - nis: et di - vi - tes di - mi - sit in -
 bo - nis:

83

nes,
 a - nes, et di - vi - tes di - mi - sit in - a - nes, et di - vi - tes di -

88

et di - vi - tes di - mi - sit in - a - - - - nes.
 - nes, di - mi - sit in - a - - - - nes.
 - mi - sit in - a - - nes, di - mi - sit in - a - - - - nes.

Su - sce - pit Is - ra - el pu - e - rum su - um:
 re - cor - da - tus mi - se - ri - cor - di - ae su - ae.

93

Si - cut lo - cu - tus est ad
 Si - cut lo - cu - tus est ad pa - tres no - - -
 Si - cut lo - cu - tus est ad pa - tres
 Si - cut lo - cu - tus

97

pa - tres no - - - stros, ad
 - - stros, ad pa - tres no - - stros, ad pa - tres
 no - - -
 est ad pa - tres no - stros, ad pa - tres no - - -

101

pa - tres no - - - - -

no - - - - -

- - - - - stros: A - bra - ham et se - mi - ni e - ius in

- - - - - stros: A - bra - ham et

105

- - - - - stros:

- stros: A - bra - ham et se - mi - ni e - ius in sae - cu - la,

sae - cu - la, sae - cu - - - - la, A - bra -

se - mi - ni e - ius in sae - cu - la in sae - cu - - -

109

A - bra - ham et se - mi - ni e - ius in sae - cu - - - - la.

e - ius in sae - cu - - - - la.

- ham et se - mi - ni e - ius in sae - cu - - - - la.

- - - - - la, e - ius in sae - cu - la, in sae - cu - la.



Glo - ri - a Pa - tri___ et Fi - li - o: et Spi - ri - tu - i___ San - cto.

114

Si - - - - -

Si - - - - -

Si - - - - -

117

- - - - -

- - - - - cut e - rat

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

121

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

in prin - ci - pi - - - - o, e -

137

- per: et in sae - cu - la sae - cu - lo - - - - -

- per: et in sae - cu - la sae - cu - lo - - - - -

- per: et in sae - cu - la sae - cu - lo - - - - -

et in sae - cu - la sae - cu - lo - - - - - rum.

141

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

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

- rum. A - - - - -

A - - - - -

145

- - - - - men.

- - - - - men.

- - - - - men.

- - - - - men.

Liturgical Function

Canticle at Vespers

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. Editorial accidentals are placed above the notes concerned and remain operative throughout the bar. Accidentals not present individually 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 \lrcorner .

Spelling of the text has been modernised.

Text repetition signs in the underlay have been expanded editorially in italics.

Source

London, British Library Add. MSS 17802–5 (the ‘Gyffard Partbooks’, c.1570–c.1578).

17802	(M)	f.204	at end:	m ^f <i>mundy</i>
17803	(Ct)	f.203	at end:	m ^f <i>mundy</i>
17804	(T)	f.198	at end:	m ^f <i>Mundy</i>
17805	(B)	f.187	—	—

Notes on the Readings of the Source

Unusually for a Tudor Magnificat, Mundy’s setting is based on neither a tone nor a faburden, but is freely composed. Consequently it is impossible to be certain which canticle tone and ending Mundy had in mind for the plainsong verses. In Tudor Magnificat settings the first and last chords of each verse, and, to a lesser extent, the chord at mid-verse colons, often correspond with the tone or faburden used, but that is no guide here. The fourth tone used in this edition was not much sung to the Magnificat, but it was stipulated with the ending selected here for at least half a dozen occasions when a polyphonic setting might have been required (including three Sundays in Trinity and First Vespers of the Annunciation). Alternatively, David Mateer has suggested that Mundy’s Magnificat might have been a general purpose setting for use with any tonally congruent ending from tones 1 or 2. Yet another consideration is that Mundy’s verses may have alternated, not with plainsong, but with verses played on an organ. In this event the canticle tone and ending would not have been an issue and the only consideration would have been a fit (probably tonal rather than modal) with whichever Magnificat antiphon was to be sung.

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. ¹C = first note C in the bar. References to staff signatures are to the untransposed form in which they appear in the source. All other pitches are quoted at the pitch of the edition.

Staff Signatures and Accidentals

14 Ct \natural for E; T E implied \natural (these notes possibly correct?) / 20 M \flat for E (but perhaps this is correct and the \natural in the Ct is an error) / 34 T \flat for E / 42 T new line with staff signature \flat for upper and lower B begins with ¹E / 48 T new line with staff signature \flat for upper B only begins with ²A / 61 M *-bos* below ¹B / 66 T \flat for E / 99 Ct \flat for E / 114 M staff signature restated at beginning of section /

Underlay

52 T *-o* below C (not in 55) / 98–99 Ct *-tres* ambiguously aligned below AG, *no-* below ²C, (99–100) *-stros* ambiguously aligned below E¹F / 139 M *-rum* below ³B (not in 142); B *-rum* below G (not in 140); possibly Mundy intended the melisma to fall on this syllable in all parts /

Other Readings

22 M1 M2 ‘gimell’ on staff before start of section / 61–63 M small notes and rest omitted / 66 M rest omitted / 69 T ‘esurientes’ below staff / 77 Ct new line begins with ²D, ²D omitted but indicated by direct at end of previous line / 108 M D is a dotted semibreve /