

# 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

Countertenor

Tenor

Bass

4

me - - - - -

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

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

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

8

us: in De - - - o sa - lu - ta - ri me - -

us: in De - - - o sa - - -

us: in De - - - o sa - lu - ta - -

us: in De - - - o sa - lu - ta - -

13

15

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

17

17

17

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

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

me - - - - - o.

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 sanctum nomen e  
no - men e  
et sanctum no - men e  
e - - - - [ius], et sanctum no - men

41

- ius,  
et sanctum nomen e - - - ius.  
- ius,  
et sanctum nomen e - - - ius.  
- ius,  
et sanctum nomen 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

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.

69

A musical score for four voices (Soprano, Alto, Tenor, Bass) in common time (indicated by 'C'). The key signature is one flat (B-flat). The vocal parts are as follows:

- Soprano:** E - sus - ri - en - - -
- Alto:** E - sus - ri - en - - -
- Tenor:** E - sus - ri - en - - -
- Bass:** E - sus - ri - en - - -

The music consists of four staves, each with a clef (G-clef for Soprano, A-clef for Alto, C-clef for Tenor, F-clef for Bass), a key signature of one flat (B-flat), and a common time signature (C). The vocal parts are identical, with each note corresponding to a syllable of the word 'E-sus-ri-en' followed by a dash and a blank space for the next note. The notes are primarily quarter notes and eighth notes, with some sixteenth-note patterns in the bass staff.

74

Musical score for page 74, featuring three staves in G clef and a B-flat key signature. The vocal parts are in B-flat major. The lyrics are:

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

79

Musical score for page 79, featuring three staves in G clef and a B-flat key signature. The vocal parts are in B-flat major. The lyrics are:

- 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

Musical score for page 83, featuring three staves in G clef and a B-flat key signature. The vocal parts are in B-flat major. The lyrics are:

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

125

The musical score consists of four staves:

- Treble Staff:** Starts with a fermata over a note. The lyrics are: "e - rat in prin - ci - pi - - - -".
- Alto Staff:** Continues the lyrics: "rat in prin - ci - pi - - - -".
- Bass Staff:** Continues the lyrics: " - - - -".
- Bassoon Staff:** Shows sustained notes and rests corresponding to the vocal parts.

129

129

o, et nunc et sem -

o, et nunc et sem -

et nunc et sem -

in prin - ci - pi - o,

133

Soprano: *per, et nunc et sem*

Alto: *per, et nunc et sem*

Tenor: *per, et nunc et sem*

Bass: *per, et nunc et sem*

137

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

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

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

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

141

rum. A

8 rum. A

rum. A

A

145

A musical score for four voices (Soprano, Alto, Tenor, Bass) and basso continuo. The score consists of four staves. The top three staves are in treble clef, and the bottom staff is in bass clef. The key signature is one flat. The music is divided into measures by vertical bar lines. The vocal parts sing in homophony. The basso continuo part is indicated by a bass clef and a square note head, with a small 'c' below it, positioned below the bass staff.

## 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 [—].

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 <sup>r</sup> mundy
17803	(Ct)	f.203	at end:	m <sup>r</sup> mundy
17804	(T)	f.198	at end:	m <sup>r</sup> Mundye
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. <sup>1</sup>C = 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 ♭ for E; T E implied ♭ (these notes possibly correct?) / 20 M ♭ for E (but perhaps this is correct and the ♭ in the Ct is an error) / 34 T ♭ for E / 42 T new line with staff signature ♭ for upper and lower B begins with <sup>1</sup>E / 48 T new line with staff signature ♭ for upper B only begins with <sup>2</sup>A / 61 M -bos below <sup>1</sup>B / 66 T ♭ for E / 99 Ct ♭ 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 <sup>2</sup>C, (99–100) -stros ambiguously aligned below E<sup>1</sup>F / 139 M -rum below <sup>3</sup>B (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 <sup>2</sup>D, <sup>2</sup>D omitted but indicated by direct at end of previous line / 108 M D is a dotted semibreve /