*Chorus*

Qui a respexit humilitatem ancil lae suae:

Ecce enim ex hoc beatam me dicent omnes generationes.

 Qui a respexit humilitatem ancil lae suae:

Ecce enim ex hoc beatam me dicent omnes generationes.

 Qui a respexit humilitatem ancil lae suae:

Ecce enim ex hoc beatam me dicent omnes generationes.
Et misericordia eius in progenies: timentiibus eum.
De posuit potentes de sede: et exaltavit humiles.
Suscepit Israël purum suum: recordatus misericordiae sue.

Locutus est ad locutum est ad locutus est ad
**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 \( \text{cr} \), coloration by the sign \( \text{m} \).

Underlay between square brackets is entirely editorial.

Final notes before double bars have been standardised without comment.

**Source**


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:

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Et exulavit spiritus meus. In deo. salutari meo.
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**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](http://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. Pitch values are in capital letters, preceded by a number if necessary, e.g. \( \text{1E} \) = first note E in the bar. Note values are abbreviated: \( \text{cr} \) = crotchet, \( m \) = minim, \( q \) = quaver, \( sq \) = semiquaver. The symbol \( + \) denotes a tie.

**Mensuration and Proportions Signs**

28 Ct proportion sign ‘6’ before \( \text{1E} / 62 \) M T B mensuration sign \( \text{f} \) at start of bar; Ct mensuration sign \( \text{C} \) at start of bar (but with the same interpretation as \( \text{f} \)) / 166 M mensuration sign \( \text{O} \) 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 \( \text{O} \) at start of bar /

**Underlay**

7 T the truncation of spiritus appears intentional / 79 Ct –o below E, (81) \( \text{di} \)- below D, (83) -\( \text{per} \)- below G, (84) -\( \text{sit} \)- below C / 84 M -\( \text{par} \)- for -\( \text{per} \)- / 87 B -\( \text{par} \)- for -\( \text{per} \)- / 94–96 T \( \text{mente} \) undivided below EFDEC / 95 B \( \text{mente} \) undivided below FGE / 98 M \( \text{cordis} \) undivided below ABC / 148 T -\( \text{a} \)- below \( \text{C} \) / 165 Ct T B -\( \text{nis} \)- for -\( \text{nes} \)- / 166–167 Ct \( \text{Sicut} \) undivided below GA\( ^3 \)F, (168–169) \( \text{locutus} \) undivided below GEF / 169–171 B \( \text{locutus est} \) below F+FFFC / 176 Ct \( \text{ad} \) below A (not in 171) / 177 M -\( \text{tres} \)- below \( \text{2B} \) / 186 M T \( \text{si} \)- for -\( \text{se} \)- / 196 B -\( \text{cua} \)- below G / 202 Ct -\( \text{cua} \)- below D, (205) e- below \( \text{1C} \), (207) -\( \text{rar} \)- below C / 208 B in below E / 217–218 M \( \text{semper} \) undivided below EFGC /

**Pitches and Note Values**

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