

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

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 - - - - -

- 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 - - - - -
Qui - - - - -
Qui - - - - -
Qui - - - - -

28

a fe - - -
a fe - - -

32

cit
cit

36

mi - - - - - hi ma - -
mi - - - - - hi ma - -

40

- gna _____ qui po - tens _____ est:
- gna _____ qui po - tens _____ est:

45

et _____ san - - - -
et san - - - -

49

- - c tum no - - - -
- c tum no - - - - men - - - -

53

men e - - - -
e - - - -

57

- - - - ius.
- - - - ius.

8

Et mi - se - ri - cor - di - a e - ius a pro - ge - ni -

8 - es _____ in _____ pro - ge - ni - es: ti - men - ti - bus e - um.

62

C

Fe - - - cit po - ten - - -

C

Fe - - - cit

C

Fe - - - cit

C

Fe - - - cit

66

ti - - -

po - ten - ti - - am -

po - ten - ti - -

po - ten - - -

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
su -

82

o: di - sper o: di - sper o:

86

sit su - [per] sit su - per

90

94

men - - - - te

bos men - - - - -

men - - - - te - - - - -

- bos men - - - - te cor - -

98

cor - - - - dis su - -

te cor - - - - dis su] -

cor - - - - dis - - - -

- - - - dis - - - -

102

i.

i.

su - - - - i.

su - - - - i.

8

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 - - -

en - - - - -

115

im - - - ple - - -

im - - - - -

119

- tes im - - - ple - - -

- tes im - ple - - - - -

123

vit
bo

127

bo

131

nis:
et di vi
et
nis: et di

135

tes di vi
tes di vi

143

Soprano: - sit in - - - - -

Alto: - sit in - - - - -

Tenor: - mi - - - - - sit in - - - - -

Bass: - - - - - - - - - - - - - - - - -

Musical score page 147. The score consists of four staves. The top staff is a treble clef staff with a single note. The second staff is a treble clef staff with a basso continuo (b.c.) symbol, featuring a continuous eighth-note bass line. The third staff is a treble clef staff with a basso continuo (b.c.) symbol, featuring a continuous eighth-note bass line. The bottom staff is a bass clef staff, also labeled 'b.c.', featuring a continuous eighth-note bass line. Measure lines are present above the first three staves.

A musical score page numbered 151. It features four staves: Treble clef (G-clef) staff, Bass clef (F-clef) staff, Alto clef (C-clef) staff, and Tenor clef (C-clef) staff. The music consists of measures separated by vertical bar lines. Measure 1: Treble staff has a single note on the second line. Bass staff has a single note on the fourth line. Alto staff has a single note on the third line. Tenor staff has a single note on the fourth line. Measure 2: Treble staff has a single note on the second line. Bass staff has a single note on the fourth line. Alto staff has a single note on the third line. Tenor staff has a single note on the fourth line. Measures 3-4: Treble staff has a single note on the second line. Bass staff has a single note on the fourth line. Alto staff has a single note on the third line. Tenor staff has a single note on the fourth line. Measures 5-6: Treble staff has a single note on the second line. Bass staff has a single note on the fourth line. Alto staff has a single note on the third line. Tenor staff has a single note on the fourth line. Measures 7-8: Treble staff has a single note on the second line. Bass staff has a single note on the fourth line. Alto staff has a single note on the third line. Tenor staff has a single note on the fourth line. Measures 9-10: Treble staff has a single note on the second line. Bass staff has a single note on the fourth line. Alto staff has a single note on the third line. Tenor staff has a single note on the fourth line. Measures 11-12: Treble staff has a single note on the second line. Bass staff has a single note on the fourth line. Alto staff has a single note on the third line. Tenor staff has a single note on the fourth line. Measures 13-14: Treble staff has a single note on the second line. Bass staff has a single note on the fourth line. Alto staff has a single note on the third line. Tenor staff has a single note on the fourth line. Measures 15-16: Treble staff has a single note on the second line. Bass staff has a single note on the fourth line. Alto staff has a single note on the third line. Tenor staff has a single note on the fourth line. Measures 17-18: Treble staff has a single note on the second line. Bass staff has a single note on the fourth line. Alto staff has a single note on the third line. Tenor staff has a single note on the fourth line. Measures 19-20: Treble staff has a single note on the second line. Bass staff has a single note on the fourth line. Alto staff has a single note on the third line. Tenor staff has a single note on the fourth line.

159

1 2 3 4

163

Musical score for page 163, featuring three staves of music. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The key signature changes from B-flat major to A major (three sharps) at measure 164. The lyrics "nes." appear at the end of each line.

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

Musical score for page 166, featuring four staves of music. The top staff has a circle above the clef, the second staff has a square [O] above the clef, and the third staff has a circle above the clef. The lyrics "Si" appear at the start of each line, followed by "cut". The fourth staff continues the melody.

Si - - - - cut
[O] Si - - - - cut
[O] Si - - - - cut
[O] Si - - - - cut
Si - - - - cut lo - - - cu -

170

Musical score for page 170, featuring three staves of music. The lyrics "lo - cu - tus est ad" appear in the first two staves, followed by a bracketed section "lo - cu - tus est ad". The third staff continues the melody.

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

- tus est.

174

pa - - -

pa - - -

tus est ad pa - - -

ad pa - - - tres

182

- - - stros: A - bra-ham et se - mi -

8 - - - stros: A - bra-ham et se -

8 - - - stros: A - bra - ham et se -

- - - stros: A - bra-ham -

187

Musical score for page 187. The score consists of three staves. The top staff has a treble clef, the middle staff has a treble clef with a '8' below it, and the bottom staff has a bass clef. The lyrics are: ni, mi, mi.

191

Musical score for page 191. The score consists of four staves. The top staff has a treble clef, the second staff has a treble clef with a '8' below it, the third staff has a treble clef with a '8' below it, and the bottom staff has a bass clef. The lyrics are: e - - - - ius in, e - - - - ius in, ni e - - - - e - - - - ius in in sae -

195

Musical score for page 195. The score consists of four staves. The top staff has a treble clef, the second staff has a treble clef with a '8' below it, the third staff has a treble clef with a '8' below it, and the bottom staff has a bass clef. The lyrics are: 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 Si Si

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

210 et nunc
et nunc
o
pi - - - - - o

215

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

la sae - cu - lo

la sae - cu - lo

sae - cu - lo

234

lo rum. A

rum.

rum. A

rum. A

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 , coloration by the sign .

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.123v.

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:

The musical notation consists of two staves of music. The top staff begins with a treble clef and a 8/8 time signature. The lyrics are: Et ex - ul - ta - vit spi - ri - tus me - . The bottom staff begins with a bass clef and a 8/8 time signature. The lyrics are: 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 were corrected by the scribe. The underlay is mostly uncontroversial, 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 at start of bar; Ct mensuration sign C at start of bar (but with the same interpretation as) / 166 M mensuration sign 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 O 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 /