

# Magnificat

Edited by Jason Smart

Anon. (c.1503)

*2 rulers of the choir*

*Chorus*

Treble

Mean

Countertenor

Tenor

Bass

Et

Et

Et

Et

Et

3

ex

ex

ex

sul

ex

sul - ta

ex

6

sul - ta -

sul - ta -

ta -

ta -

sul - ta -

9

vit

vit

vit

vit

spi - ri -

spi - ri - tus

12

me

spi - ri - tus me

spi - ri - tus me

me

16

16

spi - ri - tus me - - us:  
us:  
us:  
us:

20

in De  
in De  
in De  
in

23

o  
o  
o  
De sa - lu - ta - ri

26

Music score page 26. The score consists of four staves. The top staff has a treble clef, the second staff has a bass clef, and the bottom two staves have a bass clef. The lyrics "sa - lu - ta - ri me" are written below the staves. The music includes various note values such as eighth and sixteenth notes, and rests.

30

Music score page 30. The score consists of four staves. The lyrics "ta - ri me" are written below the staves. The music includes various note values such as eighth and sixteenth notes, and rests. A bracket covers the notes from the first "ta" to the end of the line.

34

Music score page 34. The score consists of four staves. The lyrics "lu - ta - ri me" are written below the staves. The music includes various note values such as eighth and sixteenth notes, and rests. Brackets group the notes for "lu - ta", "ri", and "me". The final note ends with a fermata and a period "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. \_\_\_\_\_

38

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

42

- a fe - cit mi - - - - hi \_\_\_\_  
- - - - a fe - cit mi - - - -  
- - - - a fe - cit mi - - - -

46

ma - - - -

hi ma - - - -

- hi ma - - - -

- gna - - - -

49

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

- - - - gna qui - - - - po

- - - - qui - - - - po - - - -

53

- - - - tens - - - -

- - - - tens - - - -

- - - - tens - - - -

57

61

est:

et sanctum nomen

est:

et sanctum nomen e - - -

est:

65

- sanctum nomen e - - -

et sanctum nomen e - - -

et sanctum nomen e - - -

et sanctum -

69

ctum no men e

72

75

ius.  
ius.  
ius.  
ius.

8

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. \_\_\_\_\_

79 C

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

82

- ten - ti - am in bra -  
 in bra - chi -  
 - ten - ti - am in bra - chi - o  
 po - ten - ti - am in bra - chi - o  
 - ten - ti - am in bra - chi - o

88

su      o:

o:

o:

o:

91

di - sper

di - sper

di - sper

di - sper

94

sit su - per

sit su - per

sit su - per

8

8

97

bos men te

bos men te

bos men te

men te

men te

100

cor dis su

103

i.

i.

i.

i.

i.

De - po - su - it po - ten - tes — de se - de: — et ex - al - ta - vit hu - mi - les. —

106

E — su —

E — su —

E — su —

109

Musical score page 109. The score consists of five staves. The top staff has a treble clef, the second and third staves have a treble clef with a '8' below it, and the bottom two staves have a bass clef. The music is in common time. The lyrics 'ri - en' are written below the top staff, with brackets underlining the 'ri' and 'en' syllables. The bass staff contains a melodic line with various note heads and stems.

112

Musical score page 112. The score continues with five staves. The top staff has a treble clef, the second and third staves have a treble clef with a '8' below it, and the bottom two staves have a bass clef. The lyrics 'tes', 'im - ple', and 'tes' are written below the top, second, and bottom staves respectively, with brackets underlining the 'tes' and 'im - ple' syllables. The bass staff contains a melodic line with various note heads and stems.

115

Musical score page 115. The score continues with five staves. The top staff has a treble clef, the second and third staves have a treble clef with a '8' below it, and the bottom two staves have a bass clef. The lyrics 'im - ple', 'im - ple', and 'im - ple' are written below the top, second, and bottom staves respectively, with brackets underlining the 'im - ple' syllables. The bass staff contains a melodic line with various note heads and stems.

118

*b*

vit      bo

vit      bo

8

8

vit      bo

121

8

8

8

nis:

124

nis:

nis:

8

8

nis:

127 \*

127

et di - vi - tes

et di - vi - tes di -

et di - vi - tes di -

130

130

mi - sit in - a

mi - sit in - a

133

133

\* See critical commentary.

136

136

139

139

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.

142

Musical score for system 142. The music is in common time (indicated by '3') and consists of five staves. The vocal parts are in treble clef, and the bass part is in bass clef. The lyrics are: "Si - cut lo - cu - Si - cut lo - cu - Si - cut lo - Si - cut". The bass staff has a sharp sign indicating key signature.

146

Musical score for system 146. The music is in common time (indicated by '3') and consists of five staves. The vocal parts are in treble clef, and the bass part is in bass clef. The lyrics are: "lo - cu - tus est ad pa - tres" (repeated), "[ad pa -] - tus no - est ad pa - tres no - cu - tus est ad pa - tres no - lo - cu - tus est ad pa - tres no -". The bass staff has a sharp sign indicating key signature.

150

Musical score for system 150. The music is in common time (indicated by '3') and consists of five staves. The vocal parts are in treble clef, and the bass part is in bass clef. The lyrics are: "no - stro: stros: A - bra - tres] no - stro: stros: A - stro: stros: A - bra -". The bass staff has a sharp sign indicating key signature.

154

A - bra - ham

- ham

A - bra - ham

- bra - ham

- ham

158

et se - mi - ni e

et se - mi - ni e

et se - mi - ni e

162

in sae cu

in sae cu

ius in sae cu

ius in sae cu

167

la.  
la.  
la.  
la.  
la.

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

171

Si - cut e -  
Si - cut e -

175

rat  
in prin - ci -  
in prin -

179

in prin - ci - pi  
- pi  
- ci - pi

183

et nunc et  
o  
et nunc et sem  
- o  
et nunc et sem  
et nunc et sem  
et nunc et sem  
et nunc et sem

187

sem per:  
per:  
per:  
per:  
per:

192

et in sae - cu - la  
et in sae - cu - la - sae - cu -  
et in sae - cu - la - sae - cu - lo -  
et in sae - cu - la - sae - cu -  
et in sae - cu - la -

197

sae - cu - lo - rum.  
lo - rum. A -  
lo - rum.  
sae - cu - lo - rum.

201

A  
rum.  
A  
A

205

209

men.  
men.  
men.  
men.

## 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. At changes of mensuration and proportion the original symbols are shown above the staff.

Editorial accidentals are placed above the notes concerned and remain operative throughout the bar. The staff signature in the Bass voice is maintained throughout. Flats implied by this staff signature are placed before the note and have a superscript dot. Bs in the Bass that have been sharpened editorially carry superscript accidentals as elsewhere.

Redundant accidentals are retained in the score.

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.109<sup>v</sup>.

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 and it has been suggested that the anonymous works closely associated with them in the choirbook may also be English. This Magnificat is one of these compositions and since its voice ranges conform to English usage rather than Scottish it may well be by an English composer.

## Some Performance Considerations

The four uppermost voices have no staff signature except for a very few staves here and there that display # for B (indicating B natural). During the course of the piece some Bs are specifically marked natural, but very few are marked flat. Nevertheless it is apparent that many of the Bs lacking an accidental do in fact need to be flattened. In the Bass part the reverse is true: a B flat staff signature is maintained throughout throughout, but several Bs need to be sung as B naturals. How sixteenth-century singers negotiated the hexachords that dictated these pitches is imperfectly understood and it is quite possible that they would have inflected more of these Bs than are indicated in the edition.

Except in the final chord, no editorial accidentals have been supplied at cadences, either to produce sharpened 'leading notes' or major thirds in chords before double bars. Although often regarded as axiomatic, neither of these practices is anything like as certain in earlier Tudor music as is commonly supposed, while, on the Continent, unsharpened cadences were not unknown to lutenists who intabulated Josquin's motets.<sup>1</sup> There is very little musical logic for sharpening the Means' C in bar 36, for example, and none at all for singing an F sharp in bar 141. Nevertheless consistency in the treatment of cadences may never have existed at this time and those who prefer major chords can easily make the necessary adjustments.

As usual with British Magnificats of this period this setting is based not upon a plainsong tone but upon its faburden, in this case tone 1. It is possible, even likely, that in performance the choral polyphony alternated not with the plainsong shown in the edition, but with organ music, improvised or composed, based on the same faburden. A form of the faburden used in the present setting is given here (in the original note values) from London, British Library, MS Royal Appendix 56, f.22<sup>v</sup>:



<sup>1</sup> Paul Doe, 'Another View of Musica Ficta in Tudor Music', *Proceedings of the Royal Musical Association*, 98 (1971–2), p.113–122; Robert Toft, *Aural Images of Lost Traditions: Sharps and Flats in the Sixteenth Century* (University of Toronto Press: Toronto, Buffalo and London, 1992)

## Notes on the Readings of the Source

The work contains two instances of unusual ligature forms. At bars 124–125 the ligature in the Bass consists of two square notes arranged one above the other, the lower note dotted. This form is mentioned by Thomas Morley in 1597 and the interpretation is in line with his.<sup>2</sup> The ligature in the Tenor in bars 202–205 is visually broadly similar, but is colored and the lower note is twice the width of the upper, here indicating a value of eight (original) semibreves.

The two tempus perfectum symbols at bar 127 are misplaced; they should appear at bar 142, the normal point for a return to tempus perfectum in British Magnificats of this era. There is no imperfecting coloration in bars 127–141 (although hardly any would be required) and the music of this section is clearly conceived in tempus imperfectum.

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 a comma and readings in different voices by a semicolon. The order within each entry is: (1) bar number(s); (2) voice(s); (3) reading of the source. Pitches are in capital letters, preceded by a number if necessary, e.g. <sup>1</sup>G = first note G in the bar.

### *Abbreviations*

|      |           |      |              |    |                    |      |                 |    |        |
|------|-----------|------|--------------|----|--------------------|------|-----------------|----|--------|
| B    | Bass      | Ct   | Countertenor | m  | minim              | prop | proportion sign | T  | Tenor  |
| conj | conjoined | dot- | dotted       | MS | mensuration symbol | q    | quaver          | Tr | Treble |
| cr   | crotchet  | M    | Mean         | NL | new line in source | SS   | staff signature | +  | tie    |

### **Accidentals**

8 M NL without ♭ for B begins with C / 38 T NL without SS begins at start of bar / 45 B ♯ is additional to the SS / 54 B ♯ for B below F / 71 M ♭ for lower B before F (canceling ♯ in 70) / 73 M NL with SS ♭ for lower B begins with <sup>1</sup>G / 83 M NL without SS begins with <sup>1</sup>G / 112 Tr NL begins with B so ♯ appears as a SS but its influence does not extend beyond 118 / 123 Tr NL without SS begins with <sup>1</sup>E / 132 T ♯ is applied in error to C in 131 / 148 B ♯ is additional to the SS /

### **Underlay**

4 Ct *ex-* below C / 13 T *me-* below <sup>1</sup>A / 15 Ct *me-* below B / 18 Tr *meus* conj below A<sup>2</sup>C / 22 Ct *-o* below B / 35 T *me-* below GD / 44 Tr *mihi* conj below DC / 45 Ct *mihi* conj below GFD / 46–47 B *mihi* conj below ADCB, (48) *magna* below F / 47–48 Tr *magna* conj below D<sup>1</sup>C<sup>2</sup>C / 52 Tr *po-* below F / 65 T *nomen e-* below DCB / 68 Ct *no-* below A, (69) *-men* below F, *e-* below B / 70–71 B *nomen* below BF, (72) *e-* below <sup>1</sup>F / 81–82 Ct *potentia* [sic] conj below CAGF / 83 T *in* below <sup>1</sup>D at start of NL, *brachio* conj below <sup>2</sup>DCGEC / 91–92 Ct *dispersit* conj below CG / 96 Ct *-bos* below A / 100 Tr *cor-* below <sup>1</sup>B / 129 B *dimisit* conj below C<sup>1</sup>BA / 149 M *no-* below E / 155 B *-ham* below B / 156 M *-ham* below <sup>2</sup>D<sup>2</sup>C; Ct *-ham* below <sup>2</sup>A<sup>2</sup>B / 160 T *e-* below C / 164 Ct *sae-* below E, (166) *-cu-* below rest / 194 Ct *saecula* conj below <sup>1</sup>FG<sup>1</sup>A /

### **Pitches and Note Values**

4 M <sup>1</sup>F is G / 24 T <sup>2</sup>A is B / 44 Tr <sup>1</sup>E is F / 70–71 Ct F+F is G+G / 71 B F is G / 77 B A is B / 85 M G is F / 86 B F is G / 88 B <sup>2</sup>B is C / 93 Ct F is G / 95 Ct <sup>1</sup>D is *dot-m* / 108 B C is D / 113 B <sup>2</sup>E is D / 168–169 B ADABD is crG crD crA crC / 180 M q q are cr cr / 203 Tr E is F / 206 Ct E is F /

### **Other Readings**

8 Tr prop ‘3’ before A / 9 M prop ‘3’ before E / 46 prop ⚡ before A / 48 Ct MS ○ before 1A / 79 all parts MS C / 97 M prop ‘3’ before <sup>1</sup>C / 127 Tr T MS O / 171 Tr M T MS O at start of bar /

<sup>2</sup> Thomas Morley, *A Plaine and Easie Introduction to Practicall Musicke* (London, 1597), p.11. Morley says that it is one of four ‘other Ligatures which I haue seene, but neuer vsed by any approued author.’