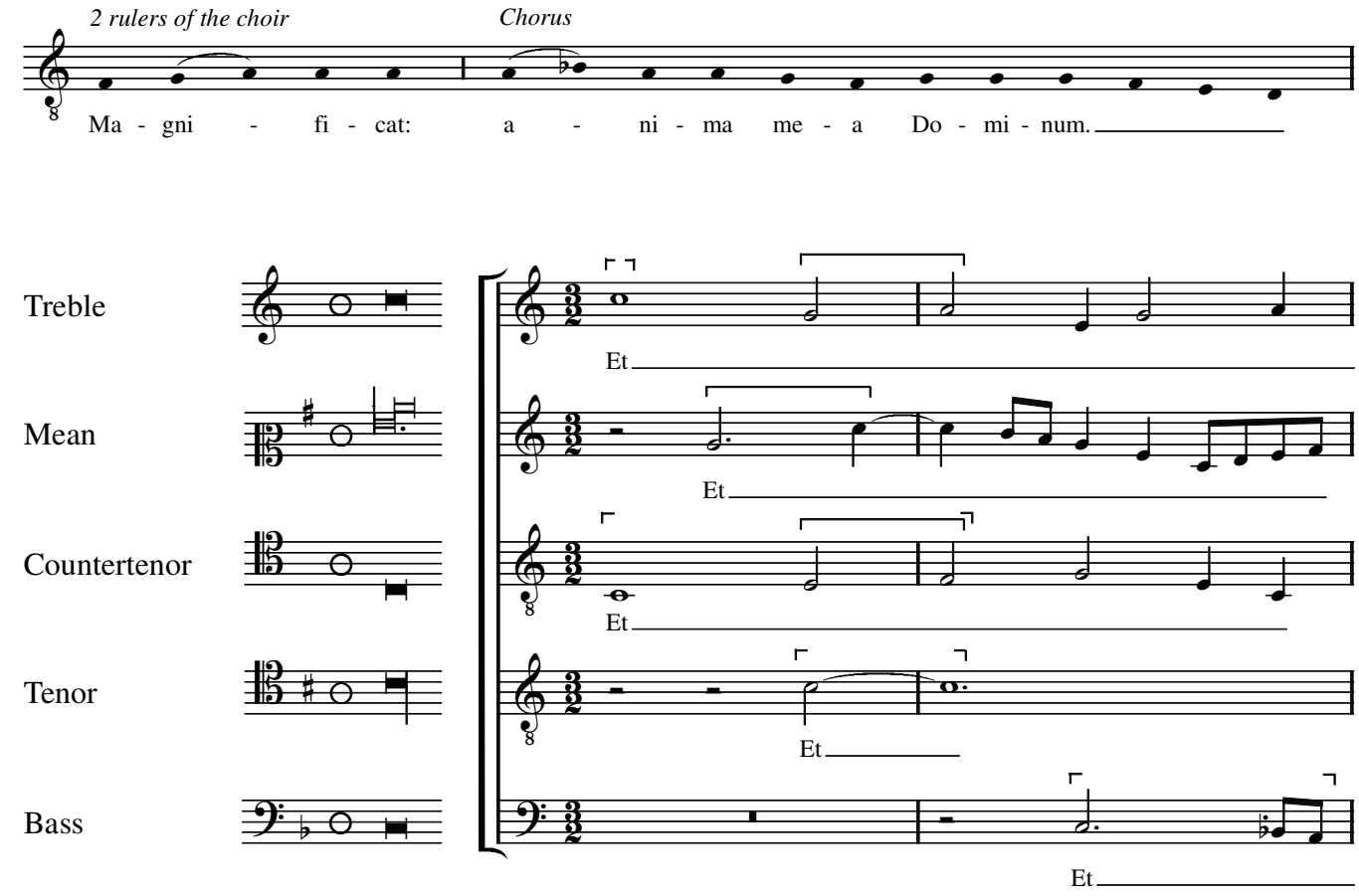
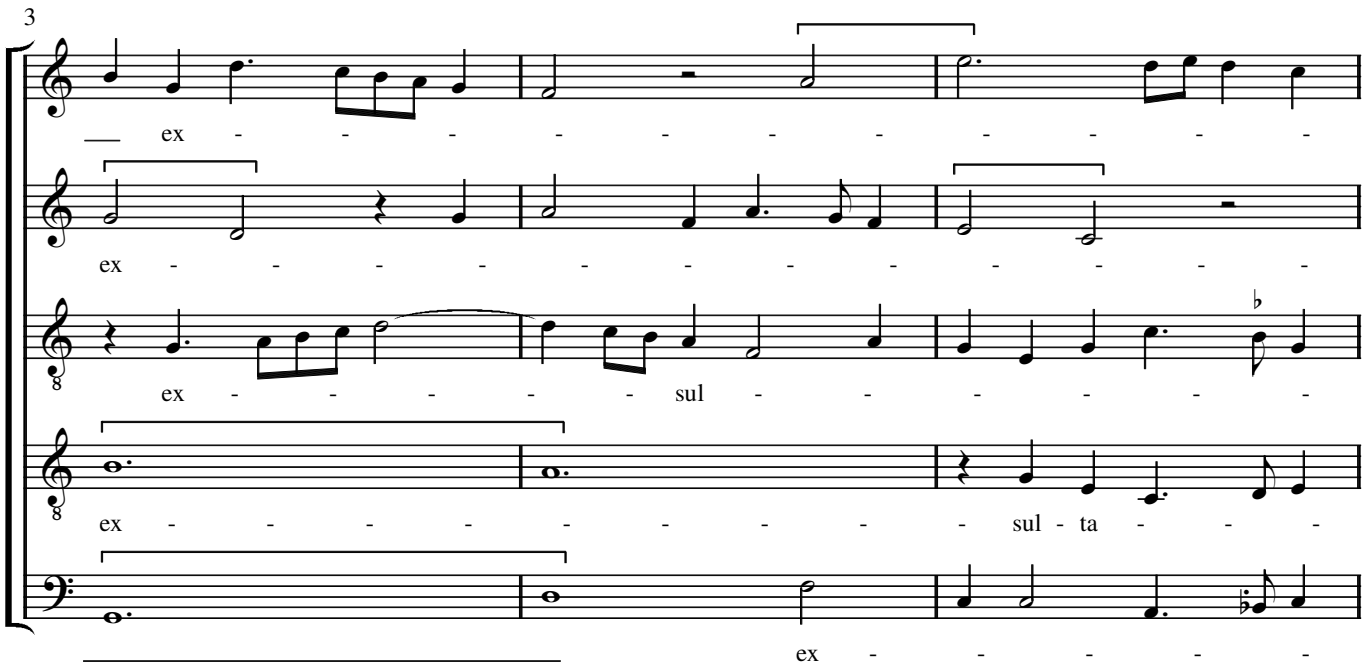
Magnificat

Edited by Jason Smart

Anon. (*c*.1503)





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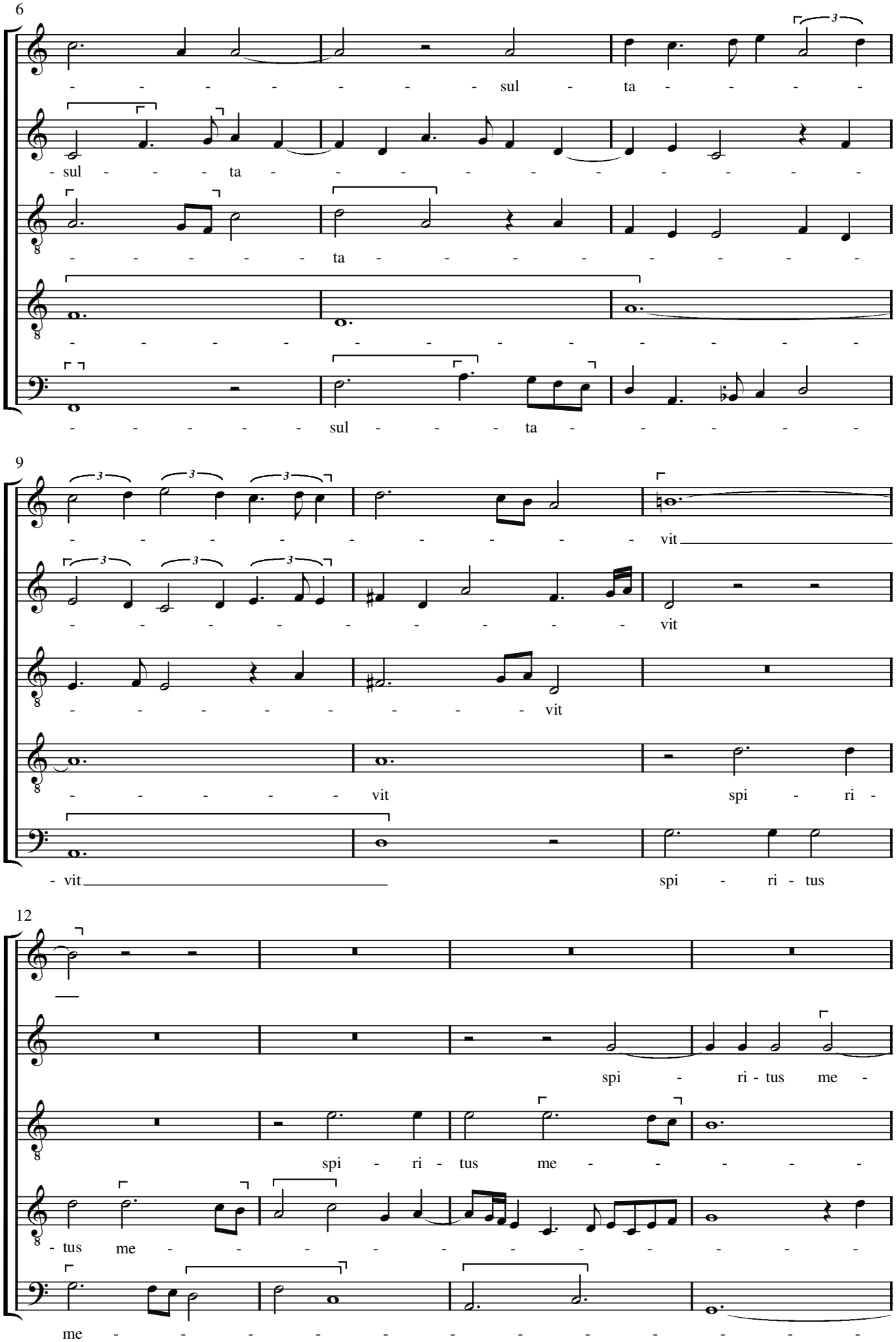
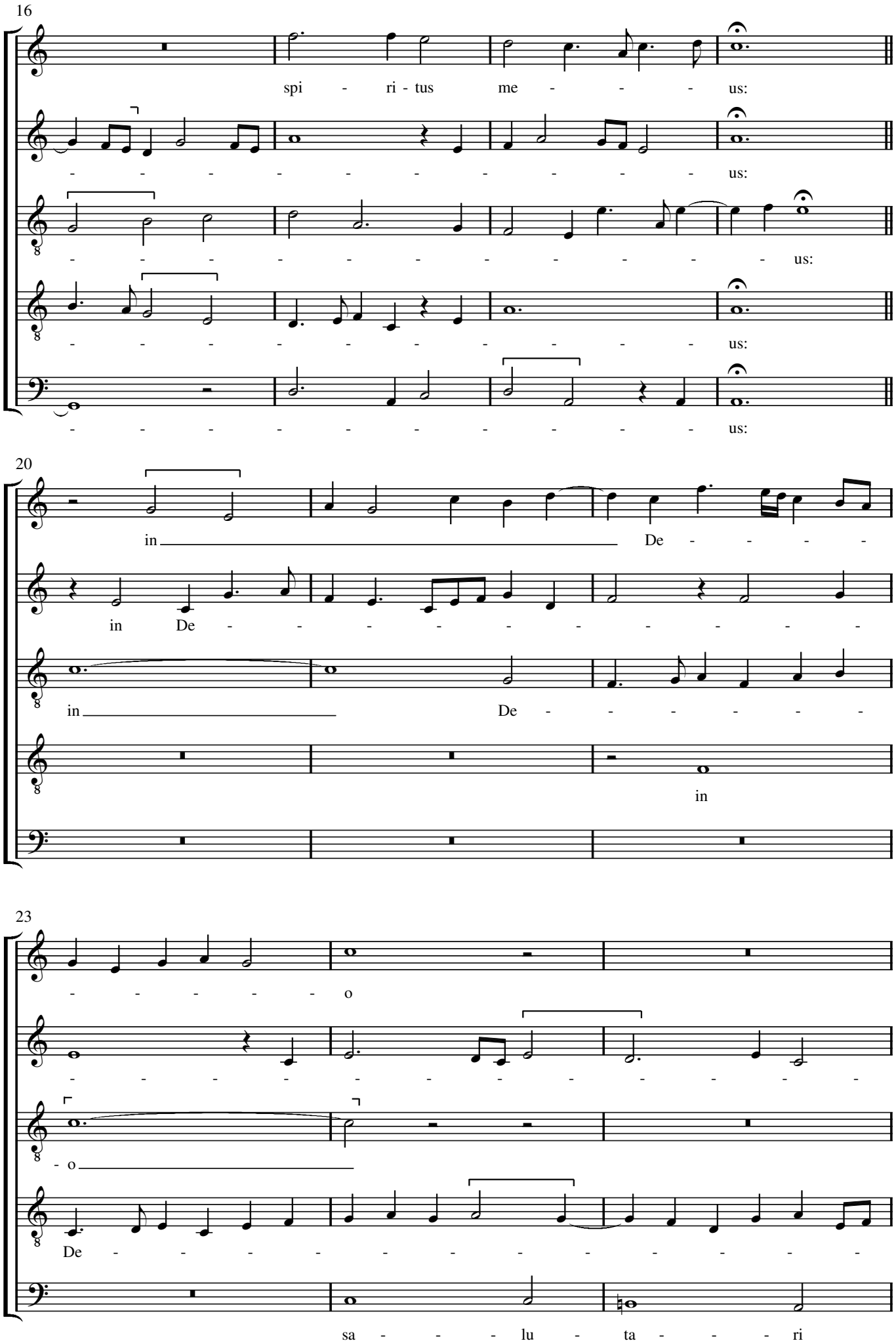
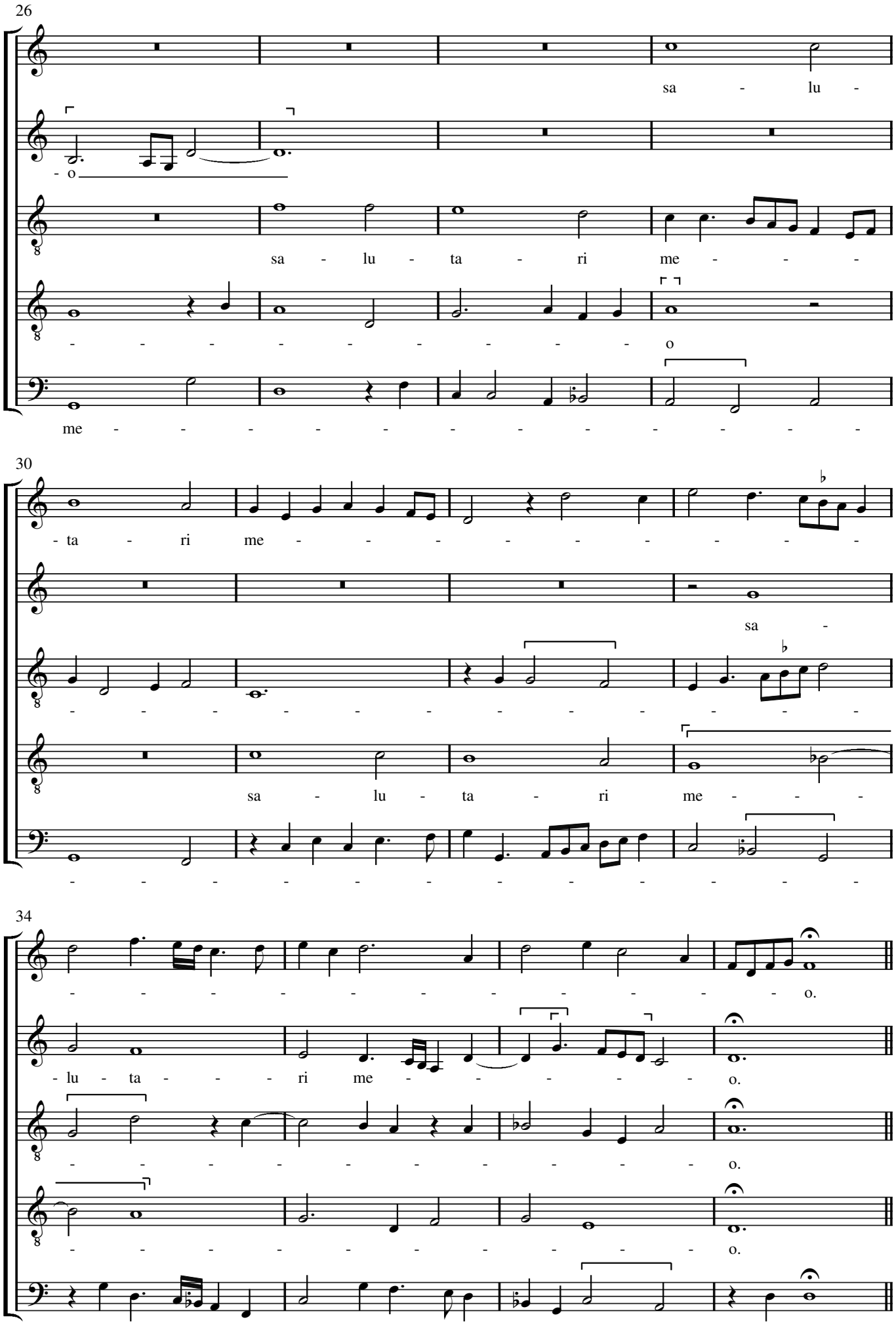
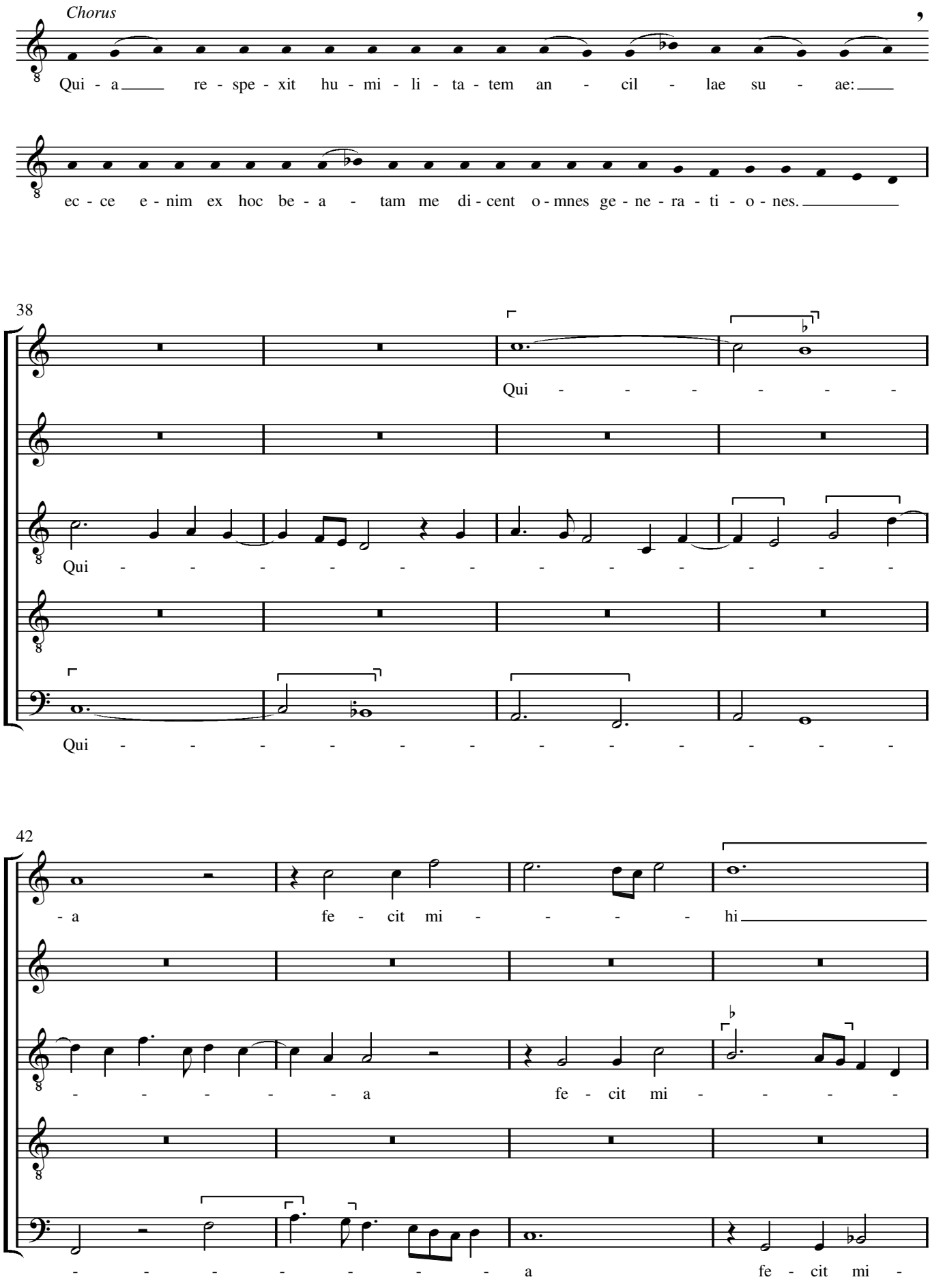
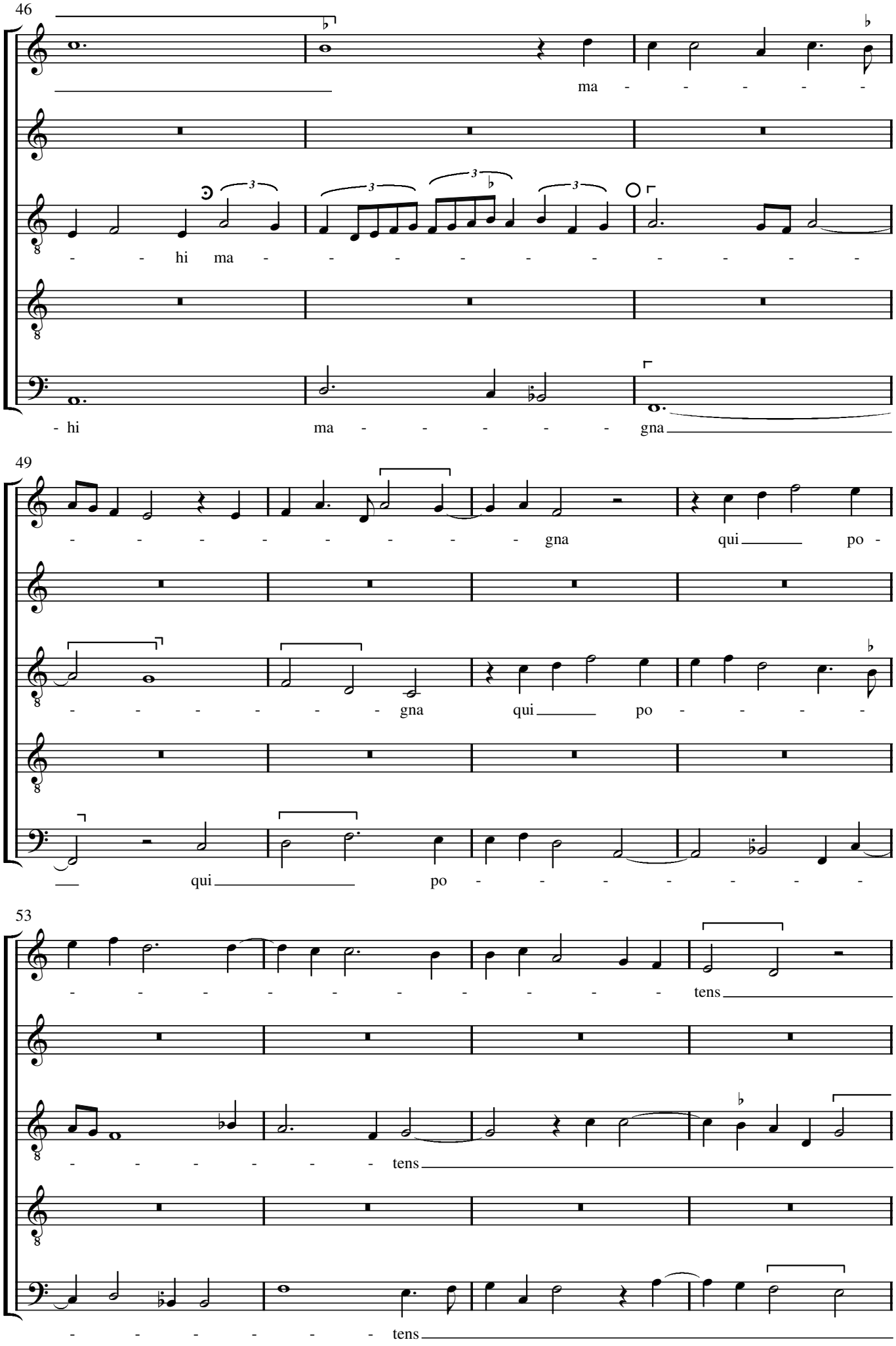
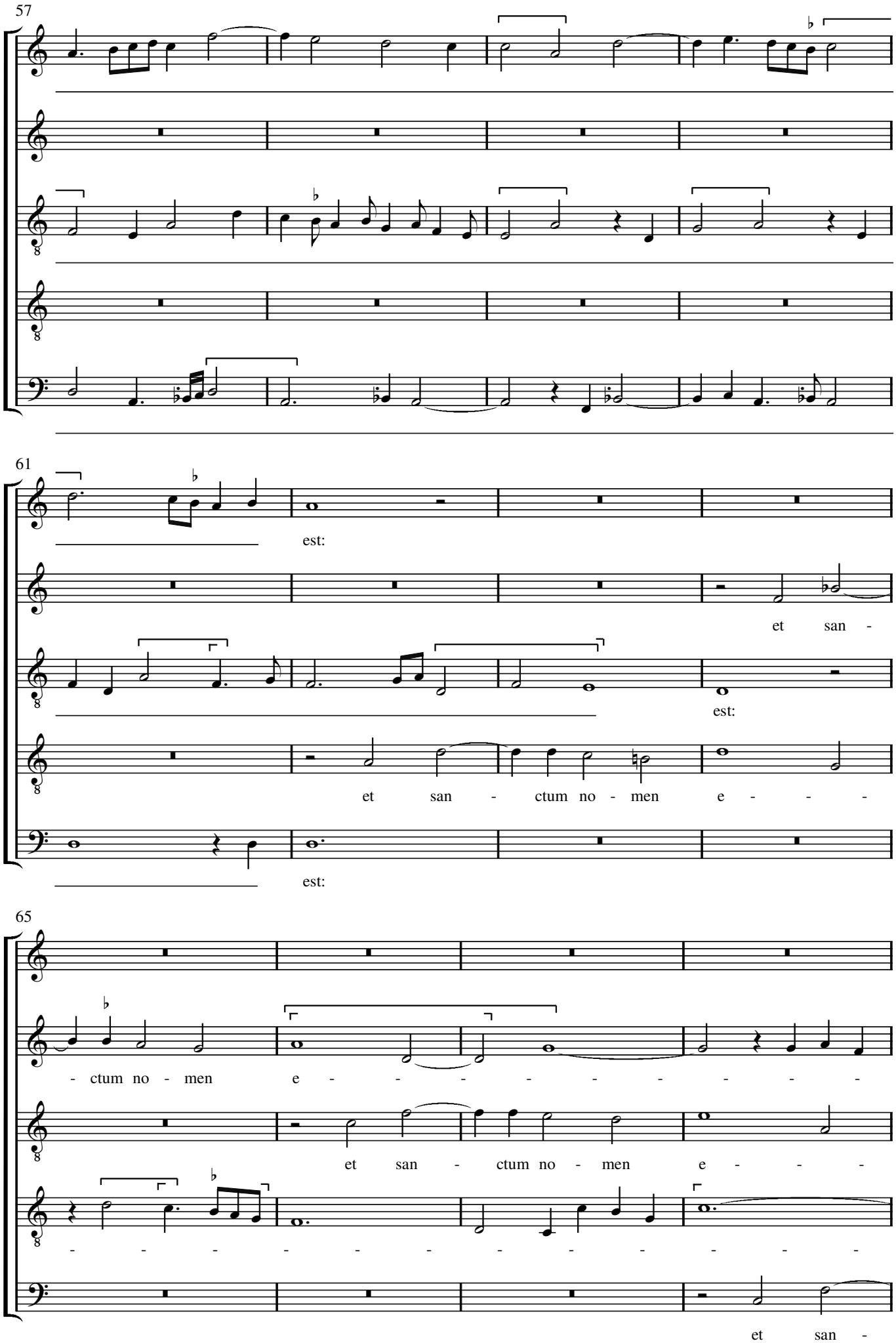

6
sul ta
sul ta
ta
sul ta
9
vit
vit
vit
vit spi ri
vit spi ri tus
12
spi ri tus me
spi ri tus me
tus me
me

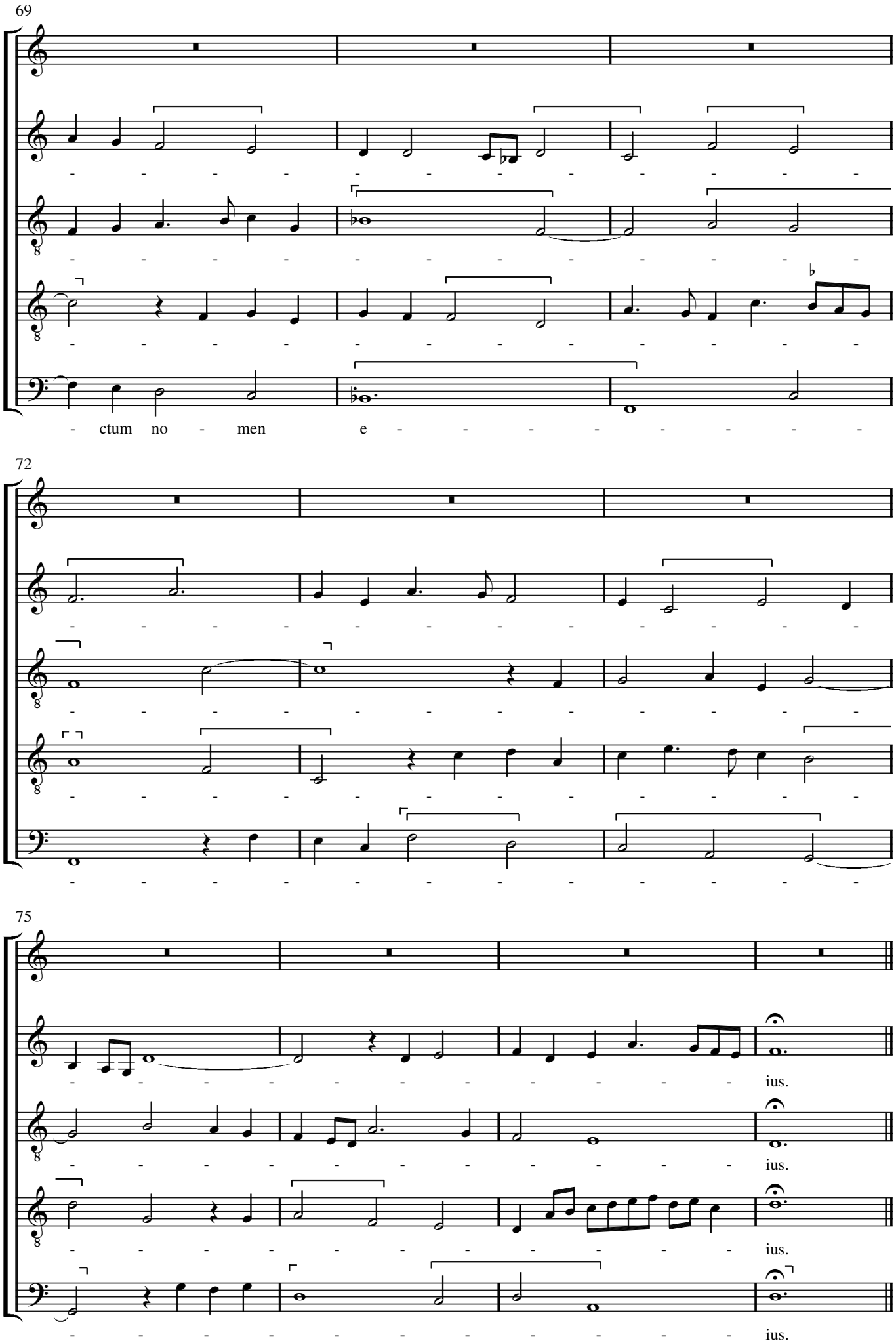

16
spi - ri - tus me - - - - us:
- - - - - - - - - - - - us:
- - - - - - - - - - - - - us:
- - - - - - - - - - - - us:
- - - - - - - - - - - - us:
20
in De - - - - - - - - - - -
in De - - - - - - - - - - -
in De - - - - - - -
in
23
- - - - - - o
- - - - - - - - - - - - -
- o
De - - - - - - - - - - - -
sa - - - - lu - ta - - - - ri

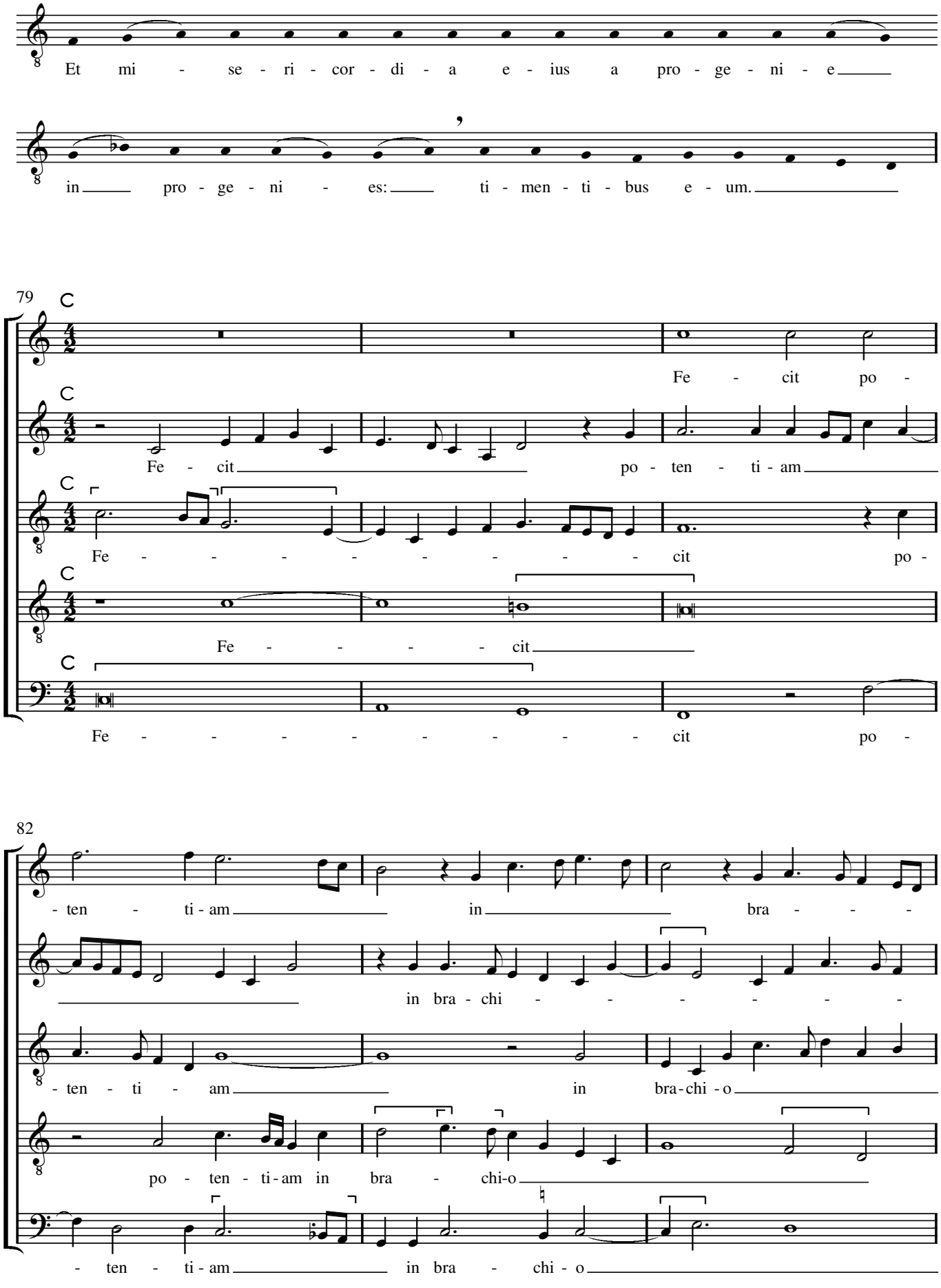

26
sa - lu -
- o
sa - lu - ta - ri me - - -
- - - - - - - - - - o
me - - - - - - - - - - - - -
30
- ta - ri me - - - - - - - - -
sa -
- - - - - - - - - - - - - -
sa - lu - ta - ri me - - -
- - - - - - - - - - - - - -
34
- - - - - - - - - - - - o.
- lu - ta - - - ri me - - - - - o.
- - - - - - - - - - o.
- - - - - - - - - - o.
- - - - - - - - - - - o.

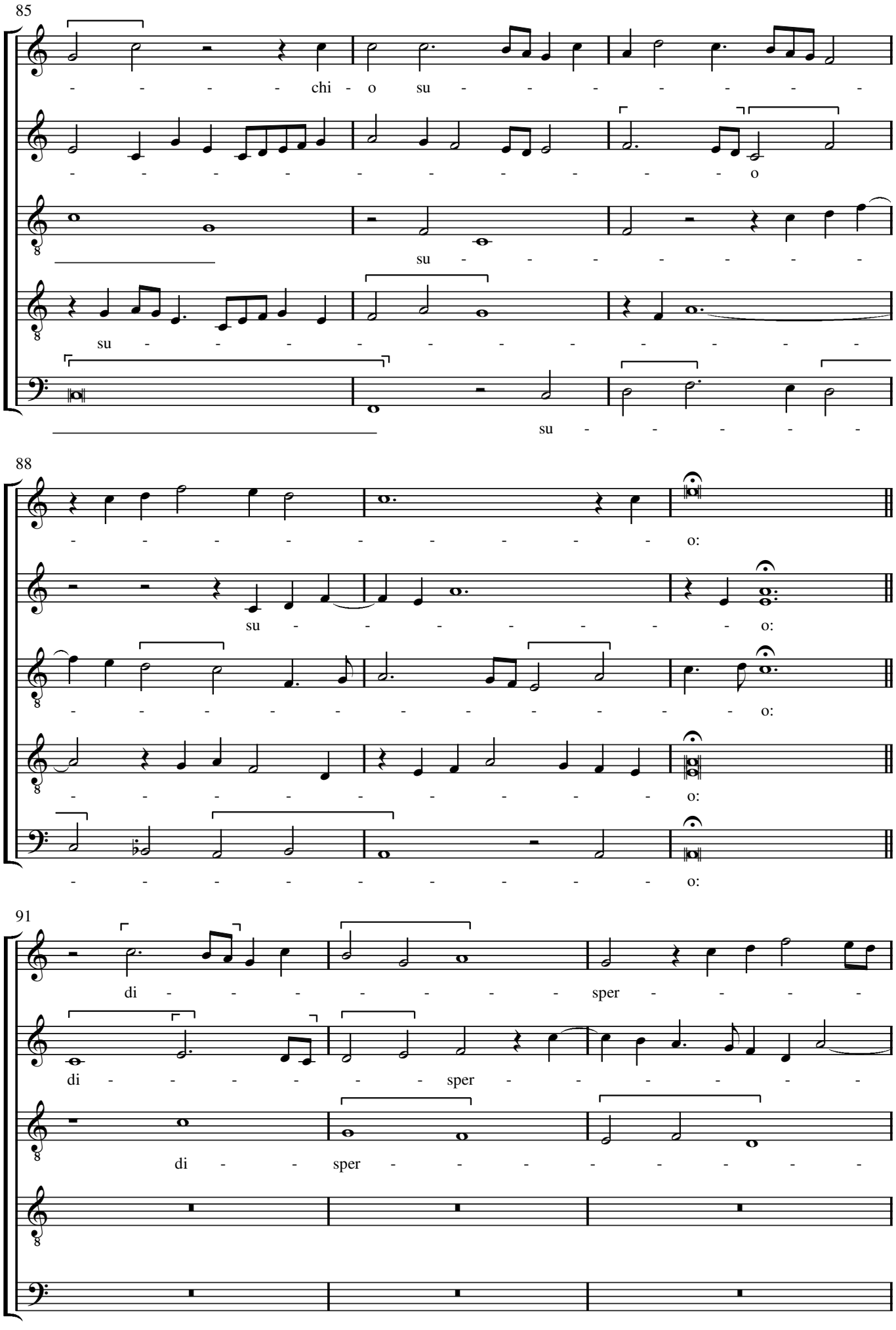

Chorus
Qui - a re - spe - xit hu - mi - li - ta - tem an - cil - lae su - ae:
ec - ce e - nim ex hoc be - a - tam me di - cent o - mnes ge - ne - ra - ti - o - nes.
38
Qui
Qui
Qui
42
- a fe - cit mi - hi
- a fe - cit mi -
- a fe - cit mi -

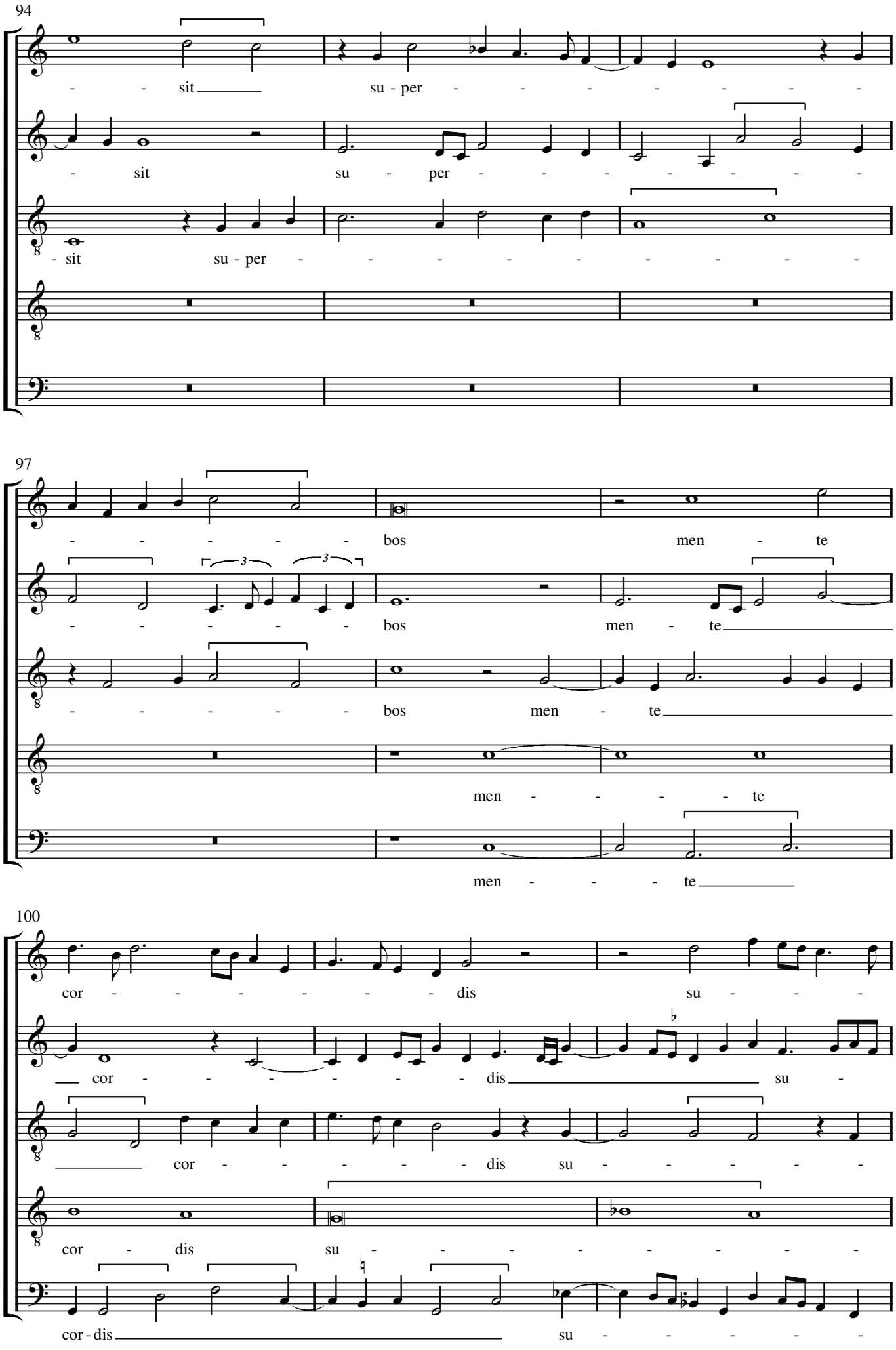

46
ma - - - - - -
- - hi ma - - - - - - - - - - - - - -
- hi ma - - - - - gna
49
- - - - - - - - - gna qui po -
- - - - - - - gna qui po - - - - -
qui po - - - - - - - -
53
- - - - - - - - - - - - tens
- - - - - - - tens
- - - - - - - tens

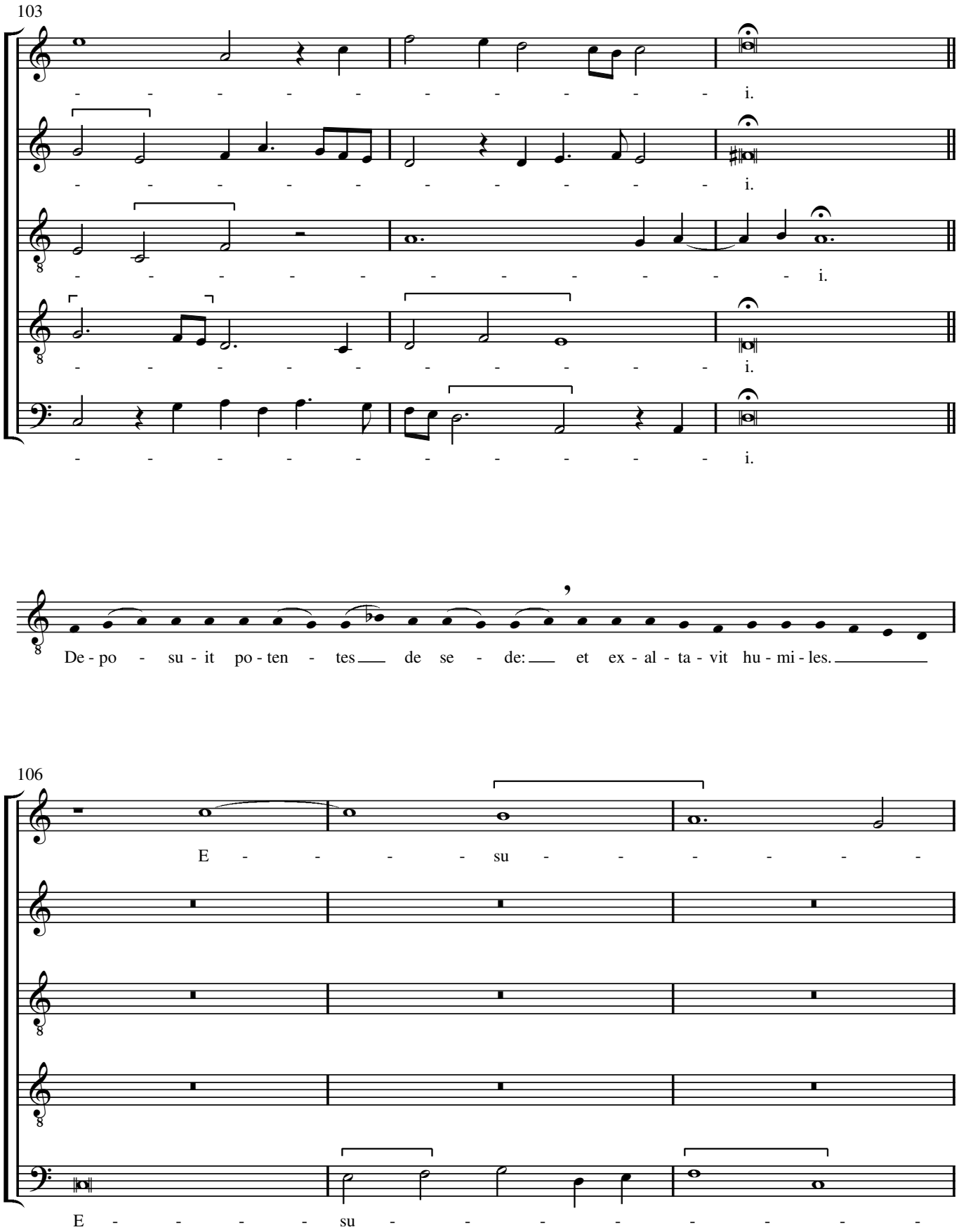

57
61
est:
et san -
est:
et san - ctum no - men e - - -
est:
65
- ctum no - men e - - - - - - - - - -
et san - ctum no - men e - - -
- - - - - - - - - - - - - - -
et san -

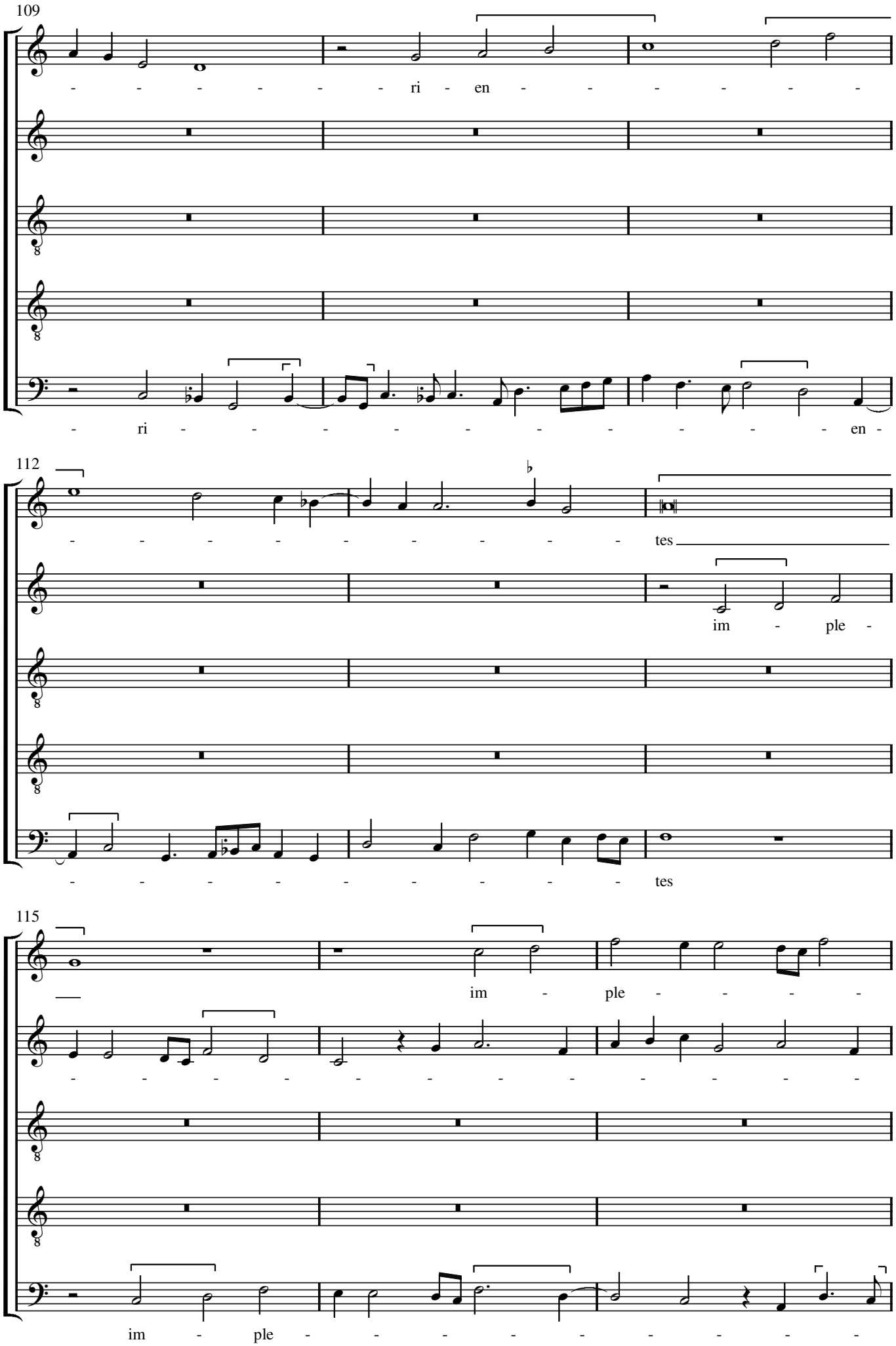

69
ctum no men e
72
75
ius.
ius.
ius.
ius.

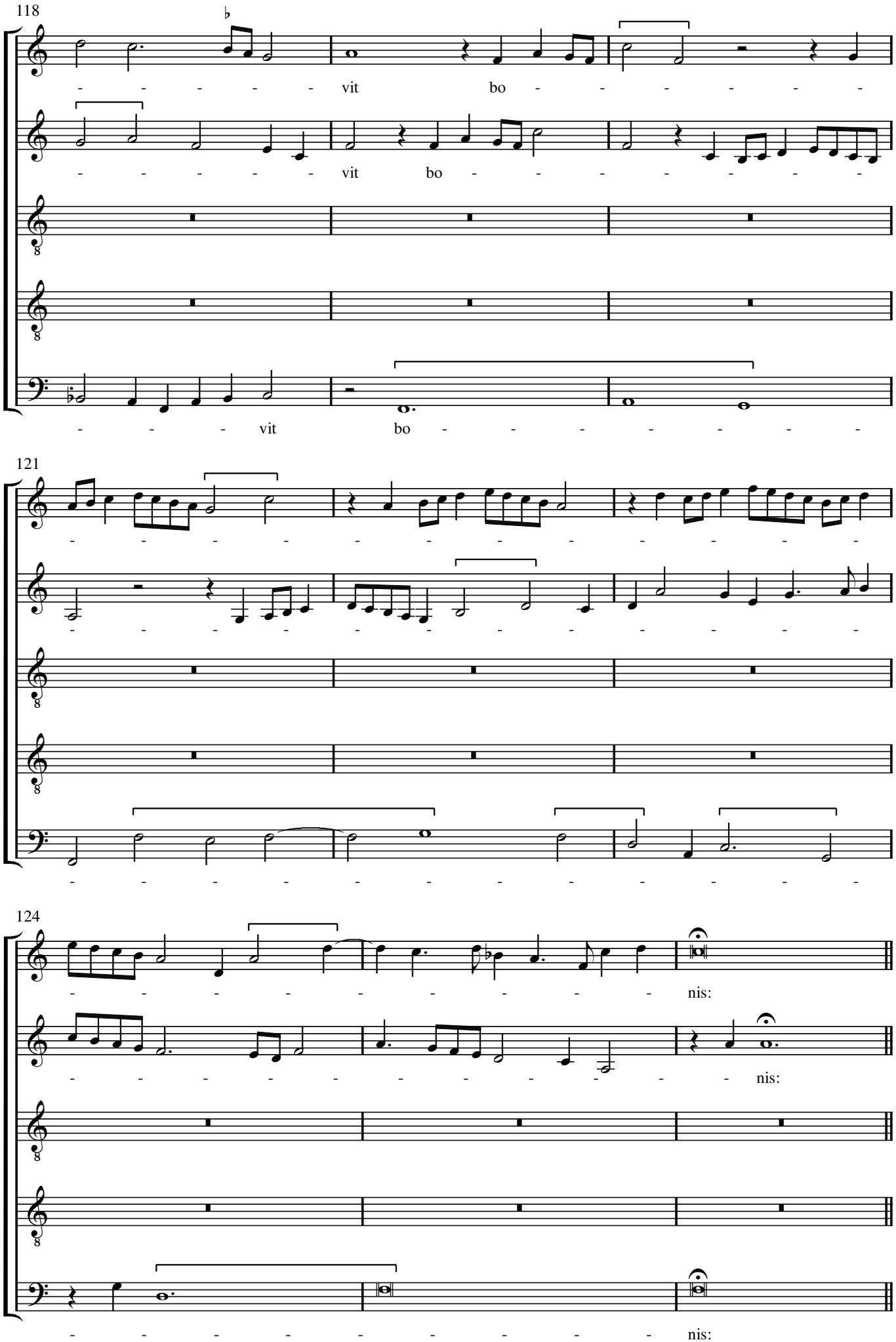

Et mi - se - ri - cor - di - a e - ius a pro - ge - ni - e
in pro - ge - ni - es: ti - men - ti - bus e - um.
79
Fe - cit po -
Fe - cit po - ten - ti - am
Fe - - - - - - - - cit po -
Fe - - - - - cit
Fe - - - - - - - - cit po -
82
- ten - ti - am in bra - - - -
in bra - chi - - - - - - -
- ten - ti - am in bra-chi - o
po - ten - ti - am in bra - chi-o
- ten - ti - am in bra - chi - o

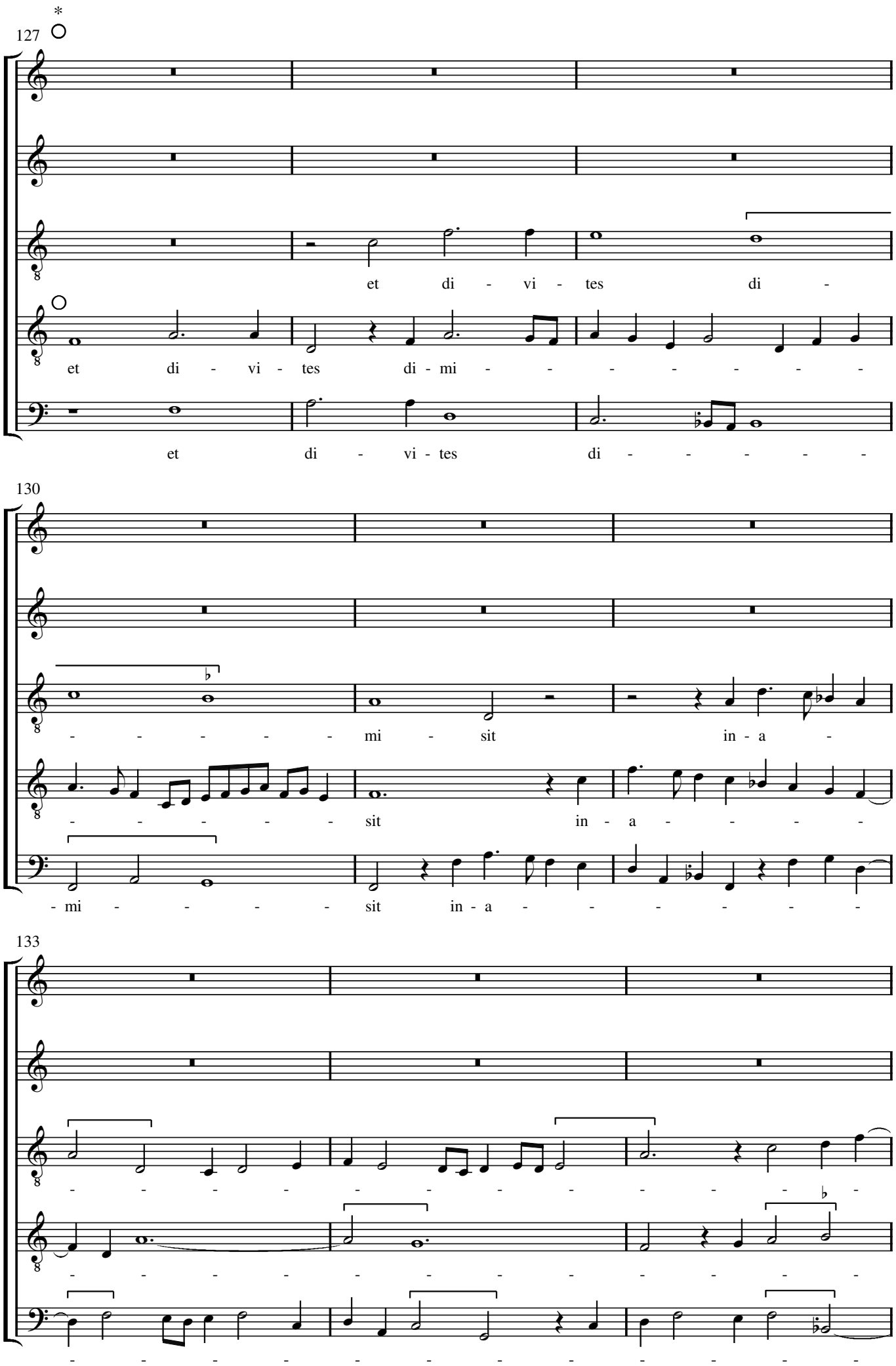

85
chi - o su
o
su
su
su
88
o:
su
o:
o:
o:
o:
91
di
sper
di
sper
di
sper


94
- - sit su - per - - - - - - - -
- sit su - per - - - - - - - -
- sit su - per - - - - - - - - -
97
- - - - - - bos men - te
- - - - - - bos men - te
- - - - - - bos men - te
men - - - - te
men - - - - te
100
cor - - - - - - - dis su - - - -
cor - - - - - - - dis su -
cor - - - - - dis su - - - - -
cor - dis su - - - - - - - - -
cor - dis su - - - - -

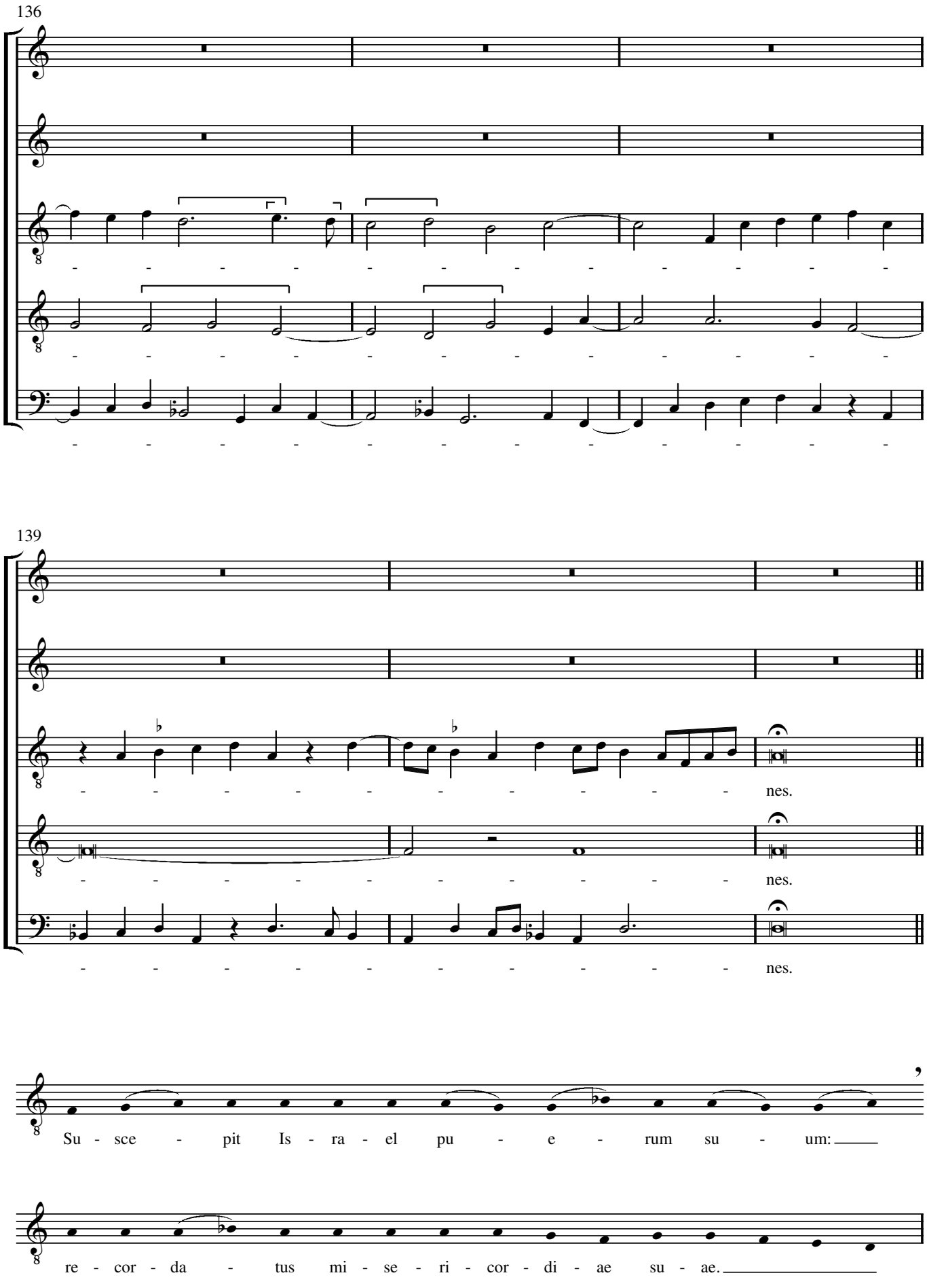

103
- - - - - - - - - - - i.
- - - - - - - - - - - i.
- - - - - - - - - - - i.
- - - - - - - - - - - i.
- - - - - - - - - - - i.
De - po - su - it po - ten - tes de se - de: et ex - al - ta - vit hu - mi - les.
106
E - - - - su - - - - - -
E - - - - su - - - - - -

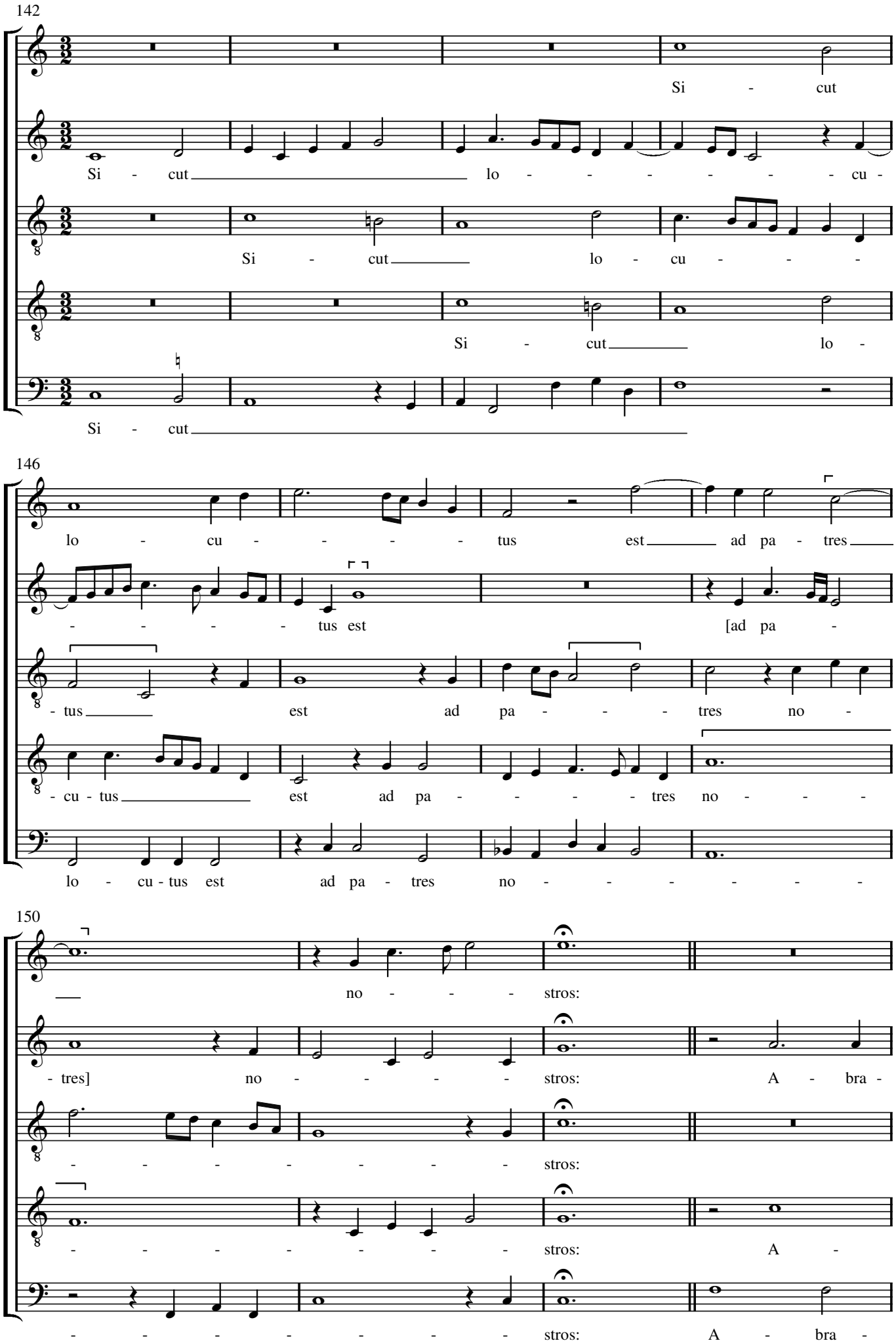

109
- - - - - - - ri - en - - - - - - -
- ri - - - - - - - - - - - - - - en -
112
- - - - - - - - - - - - - - tes
im - ple -
- - - - - - - - - - - - - - tes
115
im - ple - - - - -
- - - - - - - - - - - - - - - - -
im - ple - - - - - - - - - - -

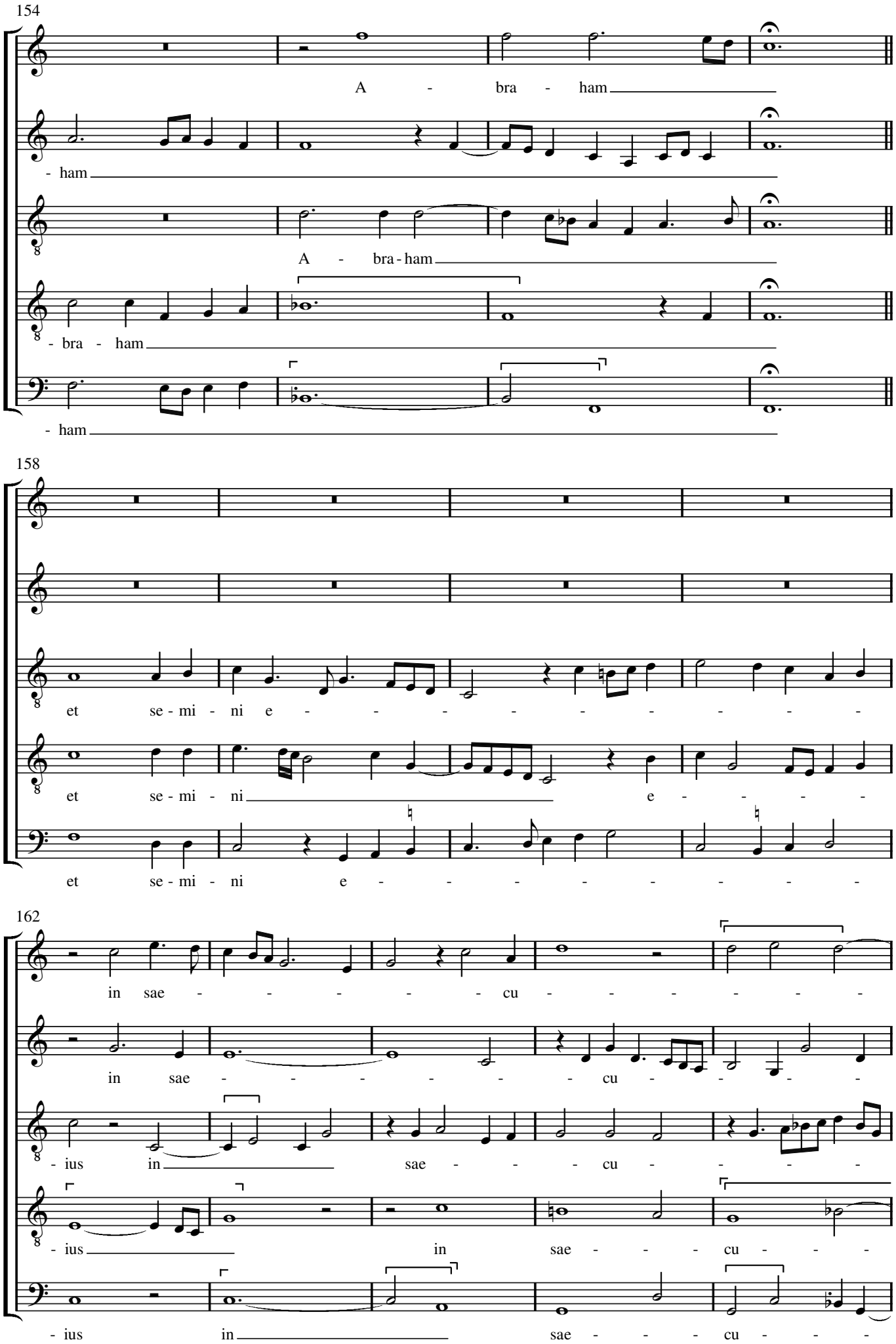

118
vit bo
vit bo
vit bo
121
124
nis:
nis:
nis:

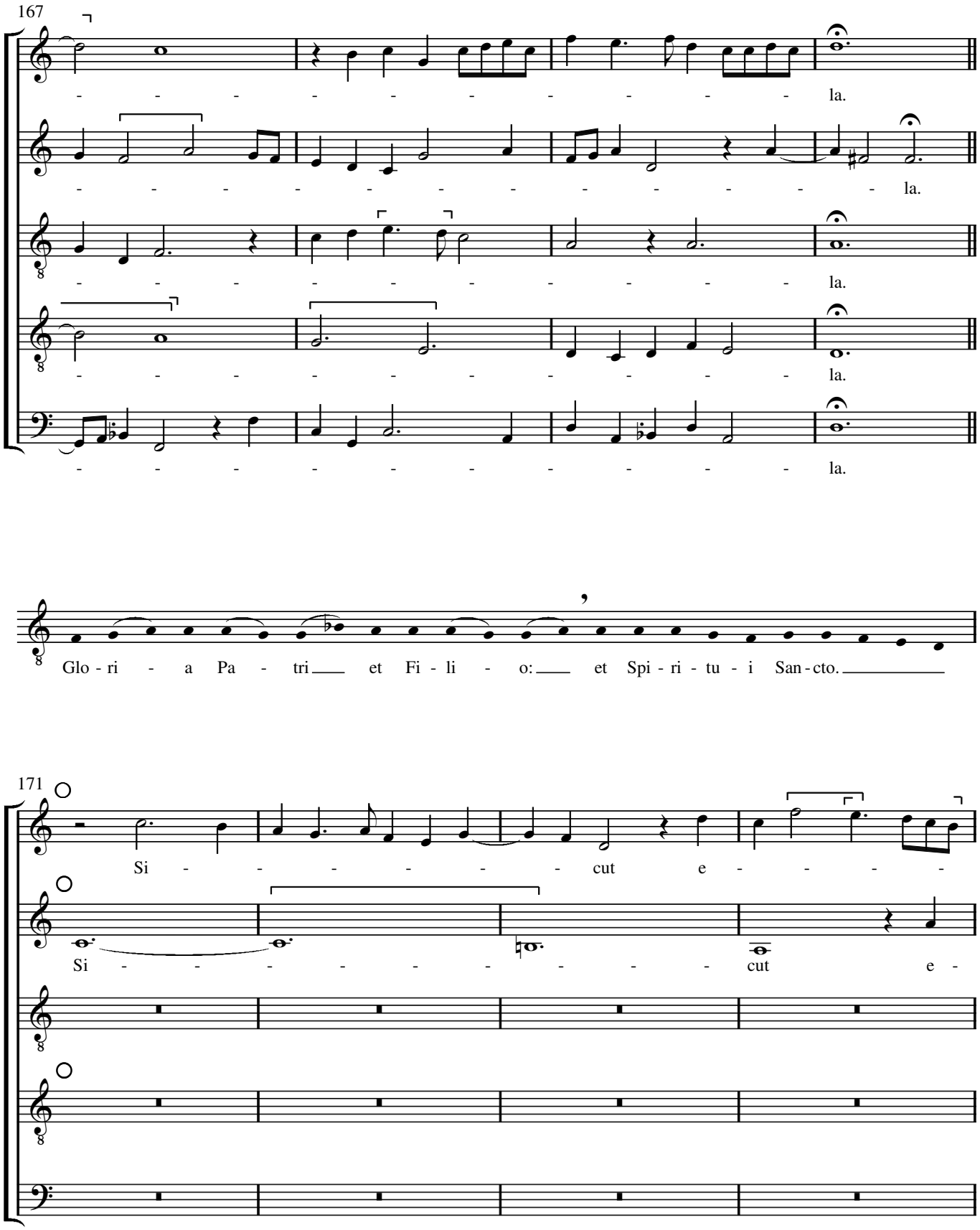


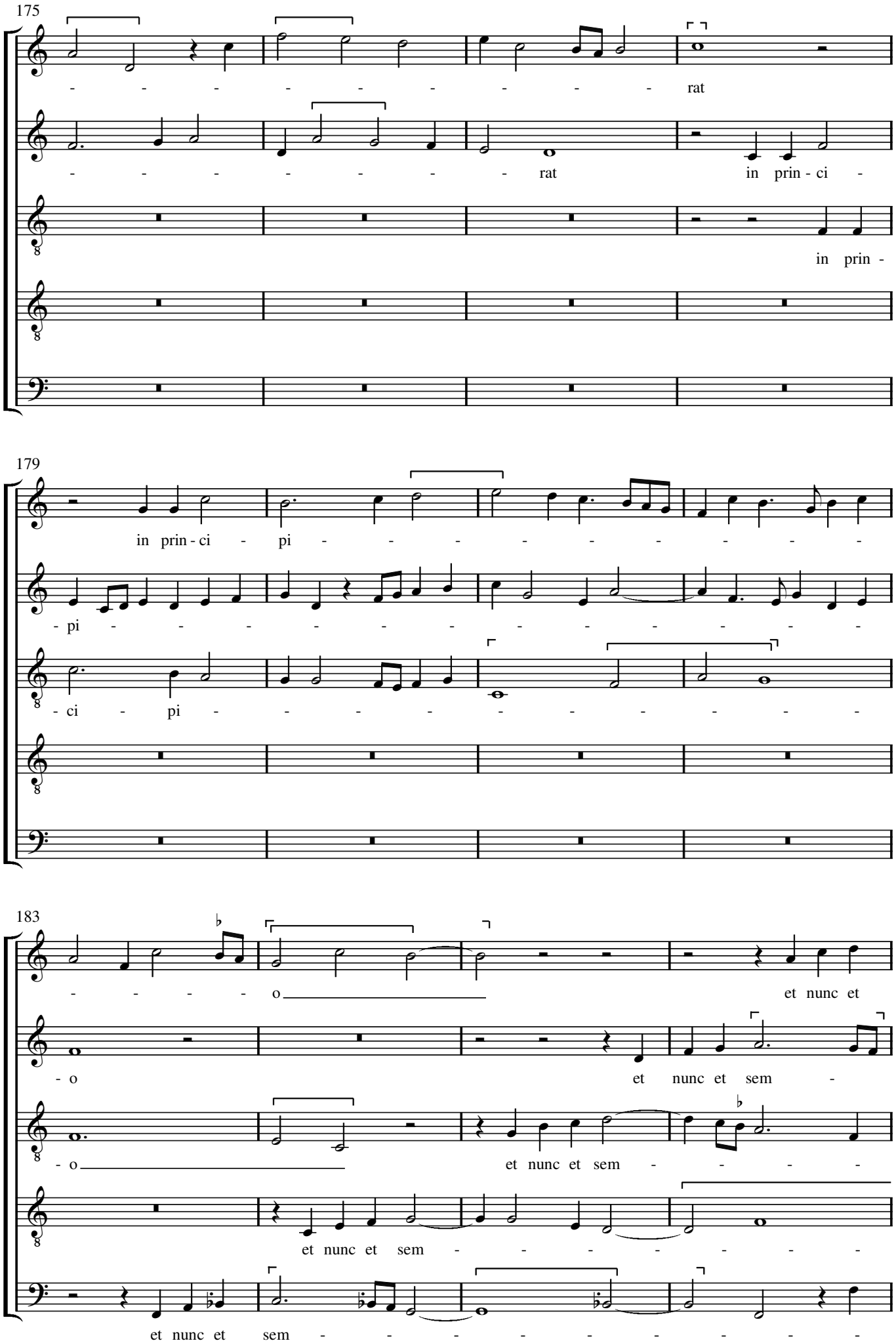
* See critical commentary.

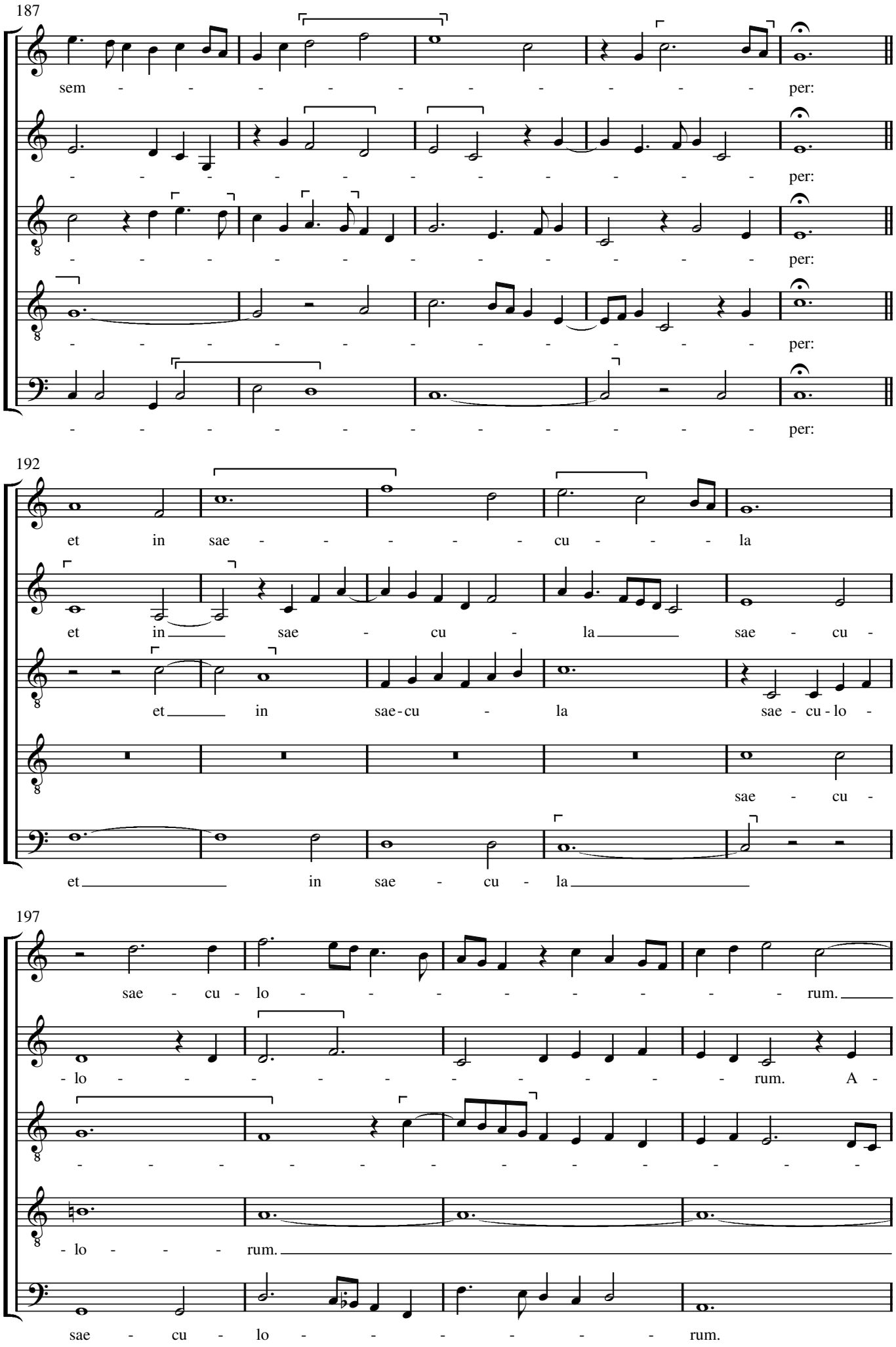

136
139
nes.
nes.
nes.
Su - sce - pit Is - ra - el pu - e - rum su - um:
re - cor - da - tus mi - se - ri - cor - di - ae su - ae.

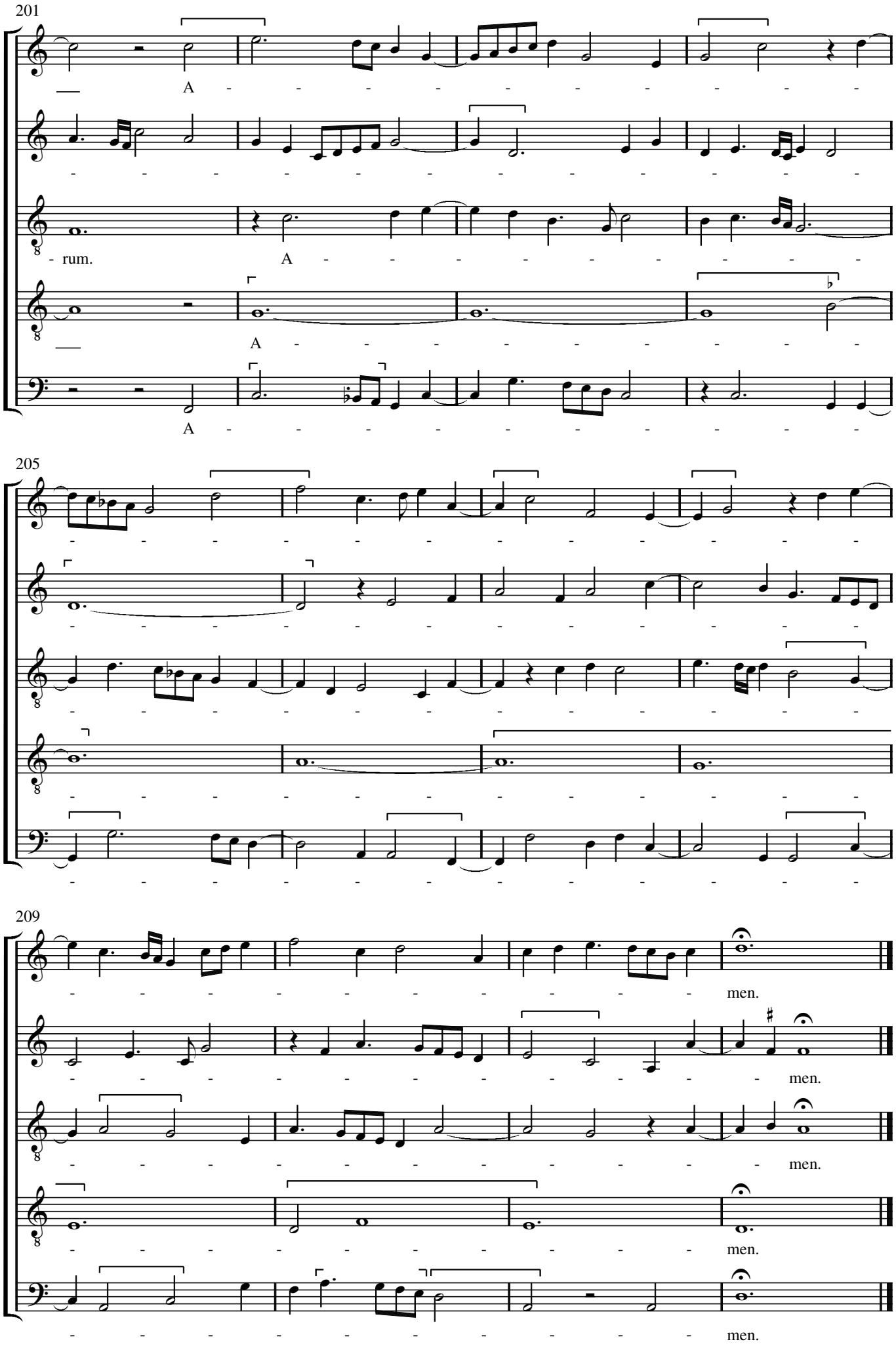

142
Si - cut
Si - cut lo - - - - - - - cu -
Si - cut lo - cu - - -
Si - cut lo -
Si - cut
146
lo - cu - - - - - tus est ad pa - tres
- - - - - tus est [ad pa -
- tus est ad pa - - - - tres no -
- cu - tus est ad pa - - - - tres no - - -
lo - cu - tus est ad pa - tres no - - - - - - -
150
no - - - - stros:
- tres] no - - - - - stros: A - bra -
- - - - - - - - stros:
- - - - - - - - - stros: A -
- - - - - - - - - stros: A - bra -


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 - - - -
- 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
- - - - - - - - rat in prin - ci -
in prin -
179
in prin - ci - pi - - - - - - - - - -
- pi - - - - - - - - - - - - - - -
- ci - pi - - - - - - - - - - - - -
183
- - - - - o et nunc et
- o et nunc et sem -
- o 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 -
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
A
205
209
men.
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^{v}.

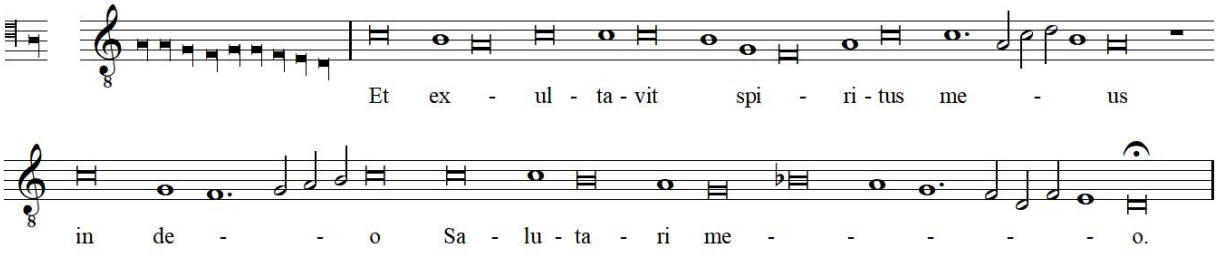
The source is a manuscript choirbook that most likely belonged to the Scottish Chapel Royal. It contains masses, Magnificats and votive antiphons, including all the known works of the Scottish composer Robert Carvor and the mass 'L'homme armé' by Guillaume Du Fay. These are the only composers named in 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.[1] 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^{v}:



[1] 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 required here is in line with his.[2] 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. ^{1}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 (cancelling ♭ in 70) / 73 M NL with SS ♮ for lower B begins with ^{1}G / 83 M NL without SS begins with ^{1}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 ^{1}E / 132 T ♭ is applied in error to C in131 / 148 B ♭ is additional to the SS /

Underlay

4 Ct *ex-* below C / 13 T *me-* below ^{1}A / 15 Ct *me-* below B / 18 Tr *meus* conj below A^{2}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^{1}C^{2}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 ^{1}F / 81–82 Ct *potentia* [sic] conj below CAGF / 83 T *in* below ^{1}D at start of NL, *brachio* conj below ^{2}DCGEC / 91–92 Ct *dispersit* conj below CG / 96 Ct *-bos* below A / 100 Tr *cor-* below ^{1}B / 129 B *dimisit* conj below C^{1}BA / 149 M *no-* below E / 155 B *-ham* below B / 156 M *-ham* below ^{2}D^{2}C; Ct *-ham* below ^{2}A^{2}B / 160 T *e-* below C / 164 Ct *sae-* below E, (166) *-cu-* below rest / 194 Ct *saecula* conj below ^{1}FG^{1}A /

Pitches and Note Values

4 M ^{1}F is G / 24 T ^{2}A is B / 44 Tr ^{1}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 ^{2}B is C / 93 Ct F is G / 95 Ct ^{1}D is *dot-m* / 108 B C is D / 113 B ^{2}E is D / 168–169 B ADABD is *cr*G *cr*D *cr*A *cr*C / 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 ^{1}A / 79 all parts MS C / 97 M prop '3' before ^{1}C / 127 Tr T MS 𝅝 / 171 Tr M T MS 𝅝 at start of bar /

[2] 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.'