

Magnificat

Edited by Jason Smart

Anon. (c.1503)

2 rulers of the choir *Chorus*

Ma - gni - fi - cat: a - ni - ma me - a Do - mi - num.

Treble

Mean

Countertenor

Tenor

Bass

Et

Et

Et

Et

Et

3

ex

ex

ex

ex

ex

sul

sul - ta

ex

6

sul - ta - ta

sul - ta - ta

sul - ta - ta

sul - ta - ta

9

vit - spi - ri - tus

vit - spi - ri - tus

vit - spi - ri - tus

vit - spi - ri - tus

12

me - spi - ri - tus me -

me - spi - ri - tus me -

me - spi - ri - tus me -

me - spi - ri - tus me -

16

musical score for measures 16-19. The score is written for five staves (Soprano, Alto, Tenor, Bass, and a fifth staff, likely for a basso continuo or organ). The lyrics are: spi - ri - tus me - - - us: us: us: us: us:.

20

musical score for measures 20-22. The score is written for five staves. The lyrics are: in De - - - in De - - - in De - - - in.

23

musical score for measures 23-25. The score is written for five staves. The lyrics are: o De - - - sa - - - lu - ta - - - ri.

26

sa - lu -

0

8 sa - lu - ta - ri me - -

8 - - - - - o

me - - - - -

Detailed description: This block contains the first system of a musical score, measures 26 through 29. It features five staves. The top staff has a treble clef and contains whole notes with lyrics 'sa - lu -'. The second staff has a treble clef and contains a half note followed by a quarter note, with a '0' below it. The third staff has a treble clef and contains a half note followed by a quarter note, with a '8' below it and lyrics 'sa - lu - ta - ri me - -'. The fourth staff has a treble clef and contains a half note followed by a quarter note, with a '8' below it and lyrics '- - - - - o'. The fifth staff has a bass clef and contains a half note followed by a quarter note, with lyrics 'me - - - - -'.

30

ta - ri me - - - - -

sa -

8 - - - - -

8 sa - lu - ta - ri me - - -

ta - ri me - - - - -

Detailed description: This block contains the second system of a musical score, measures 30 through 33. It features five staves. The top staff has a treble clef and contains a half note followed by a quarter note, with lyrics 'ta - ri me - - - - -'. The second staff has a treble clef and contains a half note followed by a quarter note, with lyrics 'sa -'. The third staff has a treble clef and contains a half note followed by a quarter note, with a '8' below it and lyrics '- - - - -'. The fourth staff has a treble clef and contains a half note followed by a quarter note, with a '8' below it and lyrics 'sa - lu - ta - ri me - - -'. The fifth staff has a bass clef and contains a half note followed by a quarter note, with lyrics 'ta - ri me - - - - -'.

34

o.

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

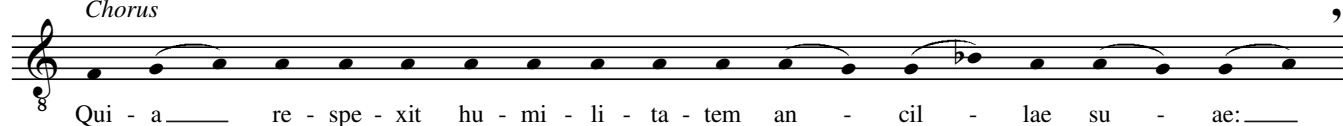
8 - - - - - o.

8 - - - - - o.

o.

Detailed description: This block contains the third system of a musical score, measures 34 through 37. It features five staves. The top staff has a treble clef and contains a half note followed by a quarter note, with lyrics 'o.'. The second staff has a treble clef and contains a half note followed by a quarter note, with lyrics 'lu - ta - - - ri me - - - o.'. The third staff has a treble clef and contains a half note followed by a quarter note, with a '8' below it and lyrics '- - - - - o.'. The fourth staff has a treble clef and contains a half note followed by a quarter note, with a '8' below it and lyrics '- - - - - o.'. The fifth staff has a bass clef and contains a half note followed by a quarter note, with lyrics 'o.'.

Chorus



38

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 - ctum no - men e - - -

65

- ctum no - men e - - - et san - ctum no - men e - - -

et san -

69

ctum no - men e - - - - -

This system contains measures 69, 70, and 71. It features five staves: a top staff with whole rests, and four staves below it with vocal or instrumental parts. The lyrics 'ctum no - men e -' are aligned under the first three measures. The notation includes various note values, rests, and a flat symbol (b) in measure 71.

72

- - - - -

This system contains measures 72, 73, and 74. It features five staves with musical notation. The lyrics are represented by hyphens under the staves. The notation includes various note values, rests, and a flat symbol (b) in measure 74.

75

ius.
ius.
ius.
ius.

This system contains measures 75, 76, and 77. It features five staves with musical notation. The lyrics 'ius.' are repeated four times, each aligned under a different staff. The notation includes various note values, rests, and a flat symbol (b) in measure 77.

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

The image displays a musical score for the song "The Rose Tree." It consists of five staves. The first staff is a vocal line in treble clef, starting with a whole note rest followed by a melody of quarter and eighth notes, ending with a whole note chord. The second staff is another vocal line in treble clef, beginning with a whole note rest, then a melody of quarter and eighth notes, and concluding with a whole note chord. The third staff is a vocal line in treble clef, featuring a melody of quarter and eighth notes with a bracketed phrase, ending with a whole note chord. The fourth staff is a vocal line in treble clef, starting with a whole note rest, followed by a melody of quarter and eighth notes, and ending with a whole note chord. The fifth staff is a bass line in bass clef, beginning with a whole note rest, then a melody of quarter and eighth notes, and concluding with a whole note chord. The lyrics "The Rose Tree" are written below the staves, with "The" under the first staff, "Rose" under the second, "Tree" under the third, and "The Rose Tree" under the fourth and fifth staves. The word "SU" is written below the second staff, and "O:" is written below the first, second, third, fourth, and fifth staves.

91

di - - - - - sper

94

- - sit - - - su - per - - - - -
 - - sit su - per - - - - -
 8 - sit su - per - - - - -
 8
 8

97

- - - - - bos men - te
 - - - - - bos men - te
 8 - - - - - bos men - te
 8
 8
 men - - - - - te
 men - - - - - te

100

cor - - - - - dis su - - -
 - cor - - - - - dis su
 8 - - - - - cor - - - - - dis su - - -
 8
 8
 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 -

109

Musical score for measures 109-111. The system consists of five staves. The top staff is a vocal line with lyrics: "ri - en". The second staff is a vocal line with lyrics: "ri - en". The third staff is a vocal line with lyrics: "ri - en". The fourth staff is a vocal line with lyrics: "ri - en". The fifth staff is a vocal line with lyrics: "ri - en".

112

Musical score for measures 112-114. The system consists of five staves. The top staff is a vocal line with lyrics: "tes". The second staff is a vocal line with lyrics: "im - ple". The third staff is a vocal line with lyrics: "im - ple". The fourth staff is a vocal line with lyrics: "im - ple". The fifth staff is a vocal line with lyrics: "tes".

115

Musical score for measures 115-117. The system consists of five staves. The top staff is a vocal line with lyrics: "im - ple". The second staff is a vocal line with lyrics: "im - ple". The third staff is a vocal line with lyrics: "im - ple". The fourth staff is a vocal line with lyrics: "im - ple". The fifth staff is a vocal line with lyrics: "im - ple".

118

vit bo

vit bo

vit bo

121

nis:

nis:

nis:

124

nis:

nis:

nis:

127 *

et di - vi - tes di -

et di - vi - tes di - mi -

et di - vi - tes di -

130

- mi - sit in - a -

- sit in - a -

- mi - sit in - a -

133

- sit in - a -

- sit in - a -

- sit in - a -

* See critical commentary.

136

A musical score for the song 'The Rose Tree'. The score is written for five staves. The first two staves are for vocal parts, both using treble clefs. The third staff is for a piano accompaniment, using a treble clef. The fourth staff is for a piano accompaniment, using a treble clef. The fifth staff is for a piano accompaniment, using a bass clef. The music is in 4/4 time and G major. The melody is simple and catchy, with a chorus that repeats. The piano accompaniment provides a steady harmonic foundation.

139

The image shows a musical score for the song "The Rose Tree". It consists of five staves. The first two staves are for vocal parts, each starting with a treble clef and a key signature of one flat (B-flat). The third staff is for a piano accompaniment, starting with a treble clef, a key signature of one flat, and a common time signature (C). The fourth staff is for a vocal part, starting with a treble clef and a key signature of one flat. The fifth staff is for a piano accompaniment, starting with a bass clef, a key signature of one flat, and a common time signature. The music is written in a simple, folk-like style. The lyrics "The Rose Tree" are written below the staves. The first line of the score shows the vocal parts and the piano accompaniment. The second line shows the vocal parts and the piano accompaniment. The third line shows the vocal parts and the piano accompaniment. The fourth line shows the vocal parts and the piano accompaniment. The fifth line shows the vocal parts and the piano accompaniment. The lyrics "The Rose Tree" are written below the staves. The first line of the score shows the vocal parts and the piano accompaniment. The second line shows the vocal parts and the piano accompaniment. The third line shows the vocal parts and the piano accompaniment. The fourth line shows the vocal parts and the piano accompaniment. The fifth line shows the vocal parts and the piano accompaniment. The lyrics "The Rose Tree" are written below the staves.

8 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

162

The image displays a musical score for a piece titled "In sae - cu". It consists of five staves. The first four staves are vocal parts, and the fifth staff is a basso continuo part. The lyrics are "in sae - cu" repeated across the staves. The notation includes various musical symbols such as notes, rests, and bar lines. The first staff has a treble clef and a key signature of one flat. The second and third staves also have treble clefs. The fourth staff has a treble clef and a key signature change to two flats. The fifth staff has a bass clef and a key signature of two flats. The lyrics are written below the staves, with hyphens indicating long notes or sustained sounds.

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
Si - cut e
Si - cut e
Si - cut e

175

rat in prin - ci -

179

in prin - ci - pi -

183

o et nunc et 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

Measures 201-204 of a musical score. The score is written for five staves. The first staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The fourth staff has a treble clef and a key signature of one flat. The fifth staff has a bass clef and a key signature of one flat. The lyrics are: A - - - - - rum. A - - - - - A - - - - - A - - - - - A - - - - -

205

Measures 205-208 of a musical score. The score is written for five staves. The first staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The fourth staff has a treble clef and a key signature of one flat. The fifth staff has a bass clef and a key signature of one flat. The lyrics are: A - - - - - A - - - - - A - - - - - A - - - - -

209

Measures 209-212 of a musical score. The score is written for five staves. The first staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The fourth staff has a treble clef and a key signature of one flat. The fifth staff has a bass clef and a key signature of one flat. The lyrics are: men. 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 \sqcap , coloration by the sign \sqcap \sqcap .

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:

Et ex - ul - ta - vit spi - ri - tus me - us
in de - o Sa - lu - ta - ri me - o.

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. ¹G = first note G in the bar.

Abbreviations

B	Bass	Ct	Countertenor	<i>m</i>	minim	prop	proportion sign	T	Tenor
conj	conjoined	<i>dot-</i>	dotted	MS	mensuration symbol	<i>q</i>	quaver	Tr	Treble
<i>cr</i>	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 ¹G / 83 M NL without SS begins with ¹G / 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 ¹E / 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 ¹A / 15 Ct *me-* below B / 18 Tr *meus* conj below A²C / 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 D¹C²C / 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 ¹F / 81–82 Ct *potentia* [sic] conj below CAGF / 83 T *in* below ¹D at start of NL, *brachio* conj below ²DCGEC / 91–92 Ct *dispersit* conj below CG / 96 Ct *-bos* below A / 100 Tr *cor-* below ¹B / 129 B *dimisit* conj below C¹BA / 149 M *no-* below E / 155 B *-ham* below B / 156 M *-ham* below ²D²C; Ct *-ham* below ²A²B / 160 T *e-* below C / 164 Ct *sae-* below E, (166) *-cu-* below rest / 194 Ct *saecula* conj below ¹FG¹A /

Pitches and Note Values

4 M ¹F is G / 24 T ²A is B / 44 Tr ¹E 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 ²B is C / 93 Ct F is G / 95 Ct ¹D is *dot-m* / 108 B C is D / 113 B ²E 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 ¹C / 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.’