

Magnificat a 4

Edited by Jason Smart

John Taverner (c.1495–1545)

2 rulers of the choir *Chorus*

11

us: in De -

us: in De -

us: in

us: in De -

15

o sa - lu - ta - ri me - - -

o sa - lu - ta - ri me -

De - - - o sa -

o sa - lu - ta - ri me - - -

19

lu - ta - ri me - o.

lu - ta - ri me - o.

lu - ta - ri me - o.

lu - ta - 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 - a fe - - - - - cit
 Qui - - - - - a fe - - - - -

28

mi - hi ma - - - - gna qui po - tens
 - cit mi - hi ma - - - - gna qui po - tens
 mi - hi ma - - - - gna

32

est:
 est:
 qui po - tens est:

37

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

et

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

et san - ctum no - - - - -

Detailed description: This system contains measures 37, 38, and 39. It features four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The music is in a minor key with a common time signature. The lyrics are: 'et san - ctum no - - - - - men e - - - - -' (measure 37), 'et' (measure 38), and 'et san - - - - ctum no - - - - - men' (measure 39). The piano accompaniment consists of a steady eighth-note bass line and a more active treble line.

40

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

e - - - - -

- men e - - - - -

Detailed description: This system contains measures 40, 41, 42, and 43. It features four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The lyrics are: 'san - ctum no - - - - - men e - - - - -' (measure 40), 'e - - - - -' (measure 41), and '- men e - - - - -' (measure 42). Measure 43 is a continuation of the previous line. The piano accompaniment continues with a steady eighth-note bass line and a more active treble line.

44

ius.

ius.

ius.

ius.

Detailed description: This system contains measures 44, 45, 46, and 47. It features four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The lyrics are: 'ius.' (measure 44), 'ius.' (measure 45), 'ius.' (measure 46), and 'ius.' (measure 47). The piano accompaniment features a steady eighth-note bass line and a more active treble line, ending with a double bar line.

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.

48

Fe - cit po -
Fe - cit po -
Fe - cit
Fe - cit

53

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

58

- o su - o, in bra -
- o, in bra -
in bra -
su - o, in bra - chi - o su -

63

chi - o su - o:

chi - o su - o:

chi - o su - o:

o:

69

di - sper - sit su - per

di - sper - sit su - per

di - sper - sit su - per

per

75

di - sper - sit su -

di - sper - sit su -

di - sper - sit su -

su -

80

- - - - - bos men - te cor - dis su - - -

- bos men - te cor - dis su - - - - - - - -

- per - - - - bos

- - - - - bos men - te cor -

85

- - - - - - - - - - - - - -

- - - - - - - - - - - - - -

men - - te cor -

- dis su - - - - - - - - - - - - - -

90

- - - - - - - - - - - - - - i.

- - - - - - - - - - - - - - i.

- dis - - - - - su - - - - - i. - - - - -

- - - - - - - - - - - - - - i.

De - po - su - it po - ten - tes___ de se - de:___ et ex - al - ta - vit___ hu - mi - les.

96

E - su - ri - en - - - - -

E - su - ri - en - - - - -

E - su - ri - en - - - - -

101

- - - - - [tes]

106

- tes im -

- tes im - ple - vit bo - - - - -

im - ple - vit bo - - - - -

111

- ple-vit bo - - - - - nis:

- - - - - nis:

- - - - - nis:

117

et di - vi - tes di - mi - sit in - a -

et di - vi - tes di -

et di - vi - tes di - mi - sit in - a -

123

- mi - sit in - a -

128

133

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

138

Si - cut _____ lo - cu - tus _____
Si - cut _____ lo - cu - tus _____ est
Si - cut _____
Si - cut lo - cu - tus est _____

142

est ad pa - tres no - - - - -

ad pa - tres no - - - - -

lo - cu - - tus est ad

ad pa - tres no - - - - -

145

- - - - - stros:

- - - - - stros:

pa - - tres no - - - stros:

- - - - - stros:

149

A - bra - - - ham et

A - bra - - - ham et se -

A - bra - ham

A - bra - - - - - ham et se - mi -

153

se - mi - ni e - - - - - ius
 - mi - ni e - - - - - ius in sae -
 et se - mi - ni e - ius
 - ni e - - - - - ius in sae - cu - - - -

157

in sae - cu - - - - - la.
 - cu - - - - - la.
 in sae - cu - la.
 la.

161

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

164

- - - rat in prin - ci - pi -

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

167

- - - - -

170

et nunc et sem - - - -

- - - - - o

et nunc et sem -

- - - - - o

174

Musical score for measures 174-176. The system includes a vocal line (top staff) and a piano accompaniment (bottom staves). The key signature has one flat (B-flat), and the time signature is 8/8. The vocal line contains a melodic phrase with a dotted quarter note followed by eighth notes. The piano accompaniment consists of a steady eighth-note bass line and a treble line with occasional notes.

177

Musical score for measures 177-179. The system includes a vocal line (top staff) and a piano accompaniment (bottom staves). The key signature has one flat (B-flat), and the time signature is 8/8. The vocal line includes the lyrics "per: et" in measure 177 and "et in sae - cu -" in measure 178. The piano accompaniment continues with a steady eighth-note bass line and a treble line with occasional notes.

180

Musical score for measures 180-182. The system includes a vocal line (top staff) and a piano accompaniment (bottom staves). The key signature has one flat (B-flat), and the time signature is 8/8. The vocal line includes the lyrics "in sae - cu -" in measure 180. The piano accompaniment continues with a steady eighth-note bass line and a treble line with occasional notes.

183

la sae -

sae -

la

186

- cu - lo - rum. A -

la sae - cu - lo - rum. A -

cu - lo - - - rum.

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

189

men.

men.

A - - - men.

men.

Liturgical Function

Canticle daily at Vespers.

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.

Where the mensuration changes the new symbol is shown above the staff.

Editorial accidentals are placed above the notes concerned.

Ligatures are denoted by the sign $\overline{\quad}$, coloration by the sign $\square \sqcap$.

Spelling of the text has been modernised.

Underlay between square brackets is entirely editorial.

Source

London, British Library Add. MSS 17802–5 (the ‘Gyffard Partbooks’, c.1570–c.1578).

| | | | |
|-------|-------|--------------------|--|
| 17802 | (Ct2) | f.213 | at beginning: master Tauerner
at end: m ^f tauernar |
| 17803 | (Ct1) | f.212 | at beginning: Master Tauerner
at end: m ^f Tauerner |
| 17804 | (T) | f.206 ^v | at beginning: master Tauerner
at end: m ^f Tauerner |
| 17805 | (B) | f.195 | at beginning: Master Tauerner
at end: M ^f tauerner |

Notes on the Readings of the Source

The order within each entry below is: 1) bar number; 2) voice; 3) reading of the source. For extended references subsequent bar numbers are in brackets. Pitches are in capital letters, preceded by a number where necessary, e.g. ²B = second note B in the bar. Note values are abbreviated in italics.

9 T ²B is A

15 Ct2 superfluous mF before F

32 B b for B

33 B *est* below ²G, (34–35) *qui potens est* ambiguously aligned below GDCBABC

40 Ct2 *-men e-* below E²D (not in 41)

44 T superfluous mF mE mF sbG *dot-b-rest m-rest* after *m-rest*

48 all parts mensuration symbol C

56 Ct1 *in* ambiguously aligned

61 B b for B

65 T *-o* below ²A, (66) *suo* below FG

67 B A is l

71 B *-per-* ambiguously aligned below CD

90 B new line begins with B, b for B both before note and at end of previous line

104 B b for B

137 Ct2 D is E

138 all parts mensuration symbol C

141 T *-cut* below A

143 Ct2 *-tres* below C, (144) *no-* below ¹F

148 Ct2 *dot-bC* below E (probably erroneously in view of the consecutive unisons with Ct1)

159 Ct1 ¹D omitted

162 B *e-* below rest (so intended underlay ambiguous)

167 Ct2 *-pi-* below A (not in 166)

170 Ct2 ²A is q

180 Ct2 *-cu-* below D (not in 179)

181 Ct1 underlay repeat sign below D

189 B new line begins with ¹B, b for ¹B both before note and at end of previous line