

Vidi aquam egredientem de templo

Transcribed and edited by Bert Schreuder. Not values halved. Original pitch.
Original clefs: G2, C2, C4, C4, F4. Further notes at the end (pdf only).

Lambeth Choirbook Anon

8 Vi - di a - quam

S e - gre - di - en - tem de tem -

A e - gre - di - en - tem de tem - *(sic)*

T1 e - gre - di - en - tem de tem -

T2 e - gre - di - en - tem de tem -

B e - gre - di - en - tem de tem -

5

S - plo, a la - te - re dex -

A plo, a la - te - re dex - te -

T1 - plo, a la - te - re dex - te -

T2 plo, a la - te - re dex - te -

B plo, a - la - te - re dex - te -

9

S - te - ro: Al - le -

A - ro, Al - le - lu

T1 - ro, Al - le -

T2 - - - - - ro, Al -

B - - - - - ro,

12

S - lu - - - - ia:

A - - - - - ia: Et

T1 - lu - - - -

T2 le - lu - - - - ia:

B Al - le - - - lu - - - - ia:

17

S Et om - - - nes ad quos

A om - nes ad quos

T1 ia: Et om - nes ad quos per -

T2 Et om - nes ad quos per -

B Et om - nes ad quos per - ve - nit

22

S per - ve-nit a - qua i - - sta,

A per - ve-nit a - qua

T1 - ve - - - nit a - qua i - - sta,

T2 - nit a - qua i - - -

B a - qua i - sta, sal - vi fac -

27

S sal - vi fac - ti sunt, Al -

A *(sic)*
i - - - sta,

T1 sal - vi fac - ti - sunt, Al - le - lu -

T2 - - - sta, sal - vi fac - ti sunt,

B ti sunt, Al - le -

31

S - - - le - lu - - -

A sal - vi fac - ti sunt, Al - le - lu - ia,

T1 - - - ia,

T2 Al - le - lu - ia,

B lu - - - ia,

35

S
ia, Al - - - le -

A
Al - le - - -

T1
(sic)
Al - le - - - lu -

T2
Al - le - - - lu -

B
Al - le - lu - - -

39

S
- - - lu - - -

A
- - - lu - - -

T1
- - -

T2
- - -

B
- - -

44

(sic) (sic)

S
A
T1
T2
B

ia.
ia.
ia.
ia.
ia.

Con - fi -

50

S
A
T2

Con - fi - te - mi - ni
Con - fi - te - mi - ni Do - mi -
te - mi - ni Do - mi -

54

(sic) (sic)

S
A
T2

Do - mi -
no quo - ni -
no

57

S
A
T2

no quo - ni - am bo -
am bo -
quo - ni - am bo -

61

S
nus: quo - ni -

A
nus: quo - ni - am

T1
8
quo - ni - am in

T2
8
nus: quo -

B
quo - ni - am in

64

S
am in sae - cu - lum

A
in sae - cu - lum

T1
8
sae - cu - lum

T2
8
- ni - am in sae - cu - lum mi - se - ri - cor - di -

B
sae - cu - lum

67

S
mi - se - ri - cor - di - a e - -

A
- - - lum mi - se - ri - cor - di -

T1
- - - lum mi - se - ri - cor - di - a

T2
a e - - - - -

B
mi - se - ri - cor - di - a e - - - - -

70

S
- ius.

A
a e - ius.

T1
e - ius. Glo - ri - a Pa - - - tri,

T2
- ius. Glo - ri - a Pa - tri, et

B
- ius. Glo - ri - a Pa - - - tri,

76

T1
et Fi - li - o, et Spi - ri - tu - i

T2
Fi - li - o, et Spi - ri - tu - - - i San -

B
et Fi - li - o, et Spi - ri - tu - - -

80

T1
San

T2

B
i San

84

T1

T2

B

89

S
Si cut e

A
Si cut e

T1
cto. Si cut e

T2
cto. Si

B
cto. Si cut e

93

S
- - - rat in prin - ci - pi - o,

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

T1
- - - rat in

T2
cut e - - - rat,

B
- rat in prin - ci - pi - o, et nunc,

96

S
et nunc et sem - - - -

A
- o, et nunc, et sem - per, et in

T1
prin - ci - pi - o, et nunc, et sem - - - per,

T2
et nunc, et sem - - - per,

B
et sem - - - per, et in

100

S per, sae - cu - lo - rum. A - - (sic)

A sae-cu - la sae-cu - lo - rum. A - - (sic)

T1 8 et in sae-cu - la sae-cu - lo - rum. A - -

T2 8 et in sae-cu - la sae - cu - lo - rum.

B sae - cu - la sae - cu - lo - - rum. A - -

104

S - - - - - men. Et om -

A - - - - - (no dot in ms) (sic) men. Et om -

T1 8 - - - - - men. Et

T2 8 A - - - - - men.

B - - - - - men. Et om -

109

S
- - nes ad quos per - ve-nit

A
- nes ad quos

T1
8 om - nes ad quos per - ve -

T2
8 Et om - nes ad quos per -

B
- nes ad quos per - ve - nit

114

S
a - qua i - - - sta,

A
per - ve-nit a - qua

T1
8 - - nit a - qua i - - - sta,

T2
8 - nit a - - - qua i - - -

B
a - qua i - sta, sal - vi fac -

118

S sal - vi fac - ti sunt, Al -

A *(sic)*
i - - - sta,

T1 sal - vi fac - ti - sunt, Al - le - lu -

T2 - - - sta, sal - vi fac - ti sunt,

B ti sunt, Al - le -

122

S - - - le - lu - - -

A sal - vi fac - ti sunt, Al - le - lu - ia,

T1 - - - ia,

T2 Al - le - lu - ia,

B lu - - - ia,

126

S
ia, Al - le -

A
Al - le -

T1
(sic)
Al - le - lu -

T2
Al - le - lu -

B
Al - le - lu -

130

S
- - - lu -

A
- - - lu -

T1
- - -

T2
- - -

B
- - -

135

S
A
T1
T2
B

ia.
ia.
ia.
ia.
ia.

Detailed description: This is a musical score for five voices: Soprano (S), Alto (A), Tenor 1 (T1), Tenor 2 (T2), and Bass (B). The score is numbered 135 at the top left. Each voice part is written on a separate staff. The Soprano part starts with a treble clef and a key signature of one flat. The Alto part also starts with a treble clef and a key signature of one flat. The Tenor 1 part starts with a treble clef and a key signature of one flat, with an '8' below the staff. The Tenor 2 part starts with a treble clef and a key signature of one flat, with an '8' below the staff. The Bass part starts with a bass clef and a key signature of one flat. Each staff contains musical notation with various note values, rests, and phrasing slurs. At the end of each staff, there is a fermata over a note, followed by the lyrics 'ia.'.

This antiphon from the Lambeth Choirbook (1520's) can be found at [https://imslp.org/wiki/Lambeth_Chairbook_\(Various\)](https://imslp.org/wiki/Lambeth_Chairbook_(Various)) in part 5, on pages 12 and 13. More information about the liturgical role of 'Vidi aquam' can be found at https://en.wikipedia.org/wiki/Vidi_aquam.

Text underlay follows the manuscript closely; ligatures are indicated with brackets above the notes. Note values halved. Two or three beats rest in the same bar are notated separately, as the equivalent of the semibreves rest in the source.

What strikes me most about the anonymous pieces from the Lambeth Choirbook I have transcribed so far, is the bold (rude?) use of dissonance, and this Vidi aquam is no exception. Right in the beginning, in bar 4, the a in the alto collides with the top g in the soprano and the b in T2. Briefly, but very audibly. It can be easily corrected by delaying the alto entry half a beat, but the composer didn't, nor the scribe. It seems very unlikely that they didn't notice, especially so early in the piece, so they must have considered it acceptable, or perhaps even enjoyably spicy.

The image shows a musical score for the antiphon 'Vidi aquam' from the Lambeth Choirbook. It consists of five staves: Soprano (S), Alto (A), Tenor 1 (T1), Tenor 2 (T2), and Bass (B). The tempo is marked as ♩ = 69. The lyrics are: 'e - gre - di - en - tem de tem - plo, a' for Soprano; 'e - gre - di - en - tem de tem - plo,' for Alto; 'e - gre - di - en - tem de tem - plo,' for Tenor 1; 'e - gre - di - en - tem de tem - plo,' for Tenor 2; and 'e - gre - di - en - tem de tem - plo,' for Bass. Performance markings include *mp* (mezzo-piano) for the Alto and Tenor 2 parts, and *f* (forte) for the Tenor 1 part. A *(sic)* marking is placed above the Alto staff in the fourth measure, indicating a dissonance. The score is in a 4/2 time signature.

There are more instances like this. In most cases I put *(sic)* above the 'offending' note(s).

However, one instance had to be corrected, namely the alto-part at the end of the Amen of the doxology: as written, it ends off-beat on the breve g above 'men'. That's impossible.



If the ending on 'men' in all the parts would produce stylistically sound counterpoint, you could think it doesn't matter: after this the repeat begins, so there's a fresh start, so to speak. But transcribed as written the polyphony would look like this:

Even by Anonymous' bold standards this seems unacceptable. The least intrusive intervention seems to be to dot the g in the alto-part, still producing some questionable voice-leading between soprano and alto at the end, although it doesn't sound totally unacceptable to me:

Alternatively you could change the e in the final bar of the alto-part into a d, lasting one full beat, and leave the penultimate bar unchanged. In both cases the alto-g at the end of the penultimate bar is accepted as stylistically permissible. But there's more going on: the a in the bass collides with the g in T2. Shortening this g by one beat, and lengthening the following a would solve that, but I thought that went too far. The resulting dissonance can be found in more music from the Eton and Lambeth Choirbooks.

At the end of the piece there is a repeat of the second verse, the beginning of which is notated, followed by 'ut supra'. Liturgically it should actually start from 'Vidi aquam'. However, the lack of a fermata on the 'men' seems to suggest that there is no chant intended before the repeat of the second verse.

Apart from the occasionally bold dissonances, and the odd parallel octave (bar 104 between soprano and alto), I do think it is an attractive piece, with the characteristic English full choir sound, and some playful melodic material sticking out of the texture, as this line in T1 in bars 35-36:

Some attractive imitative writing (bars 79-82):

The image displays three staves of musical notation, each representing a different voice part. The lyrics 'San' are written below the notes. The first staff begins with a rest followed by a dotted quarter note 'San'. The second staff begins with a dotted quarter note 'San'. The third staff begins with a quarter note 'i' followed by a dotted quarter note 'San'. The notation includes various rhythmic values such as dotted quarter notes, eighth notes, and quarter notes, with some notes beamed together. The music is written on a five-line staff with a treble clef.

There is also some imitation in the full choir sections, as in bars 66-70, with each part singing 'misericordia', and in bars 26-32 the same goes for "salvi facti sunt".

Bert Schreuder